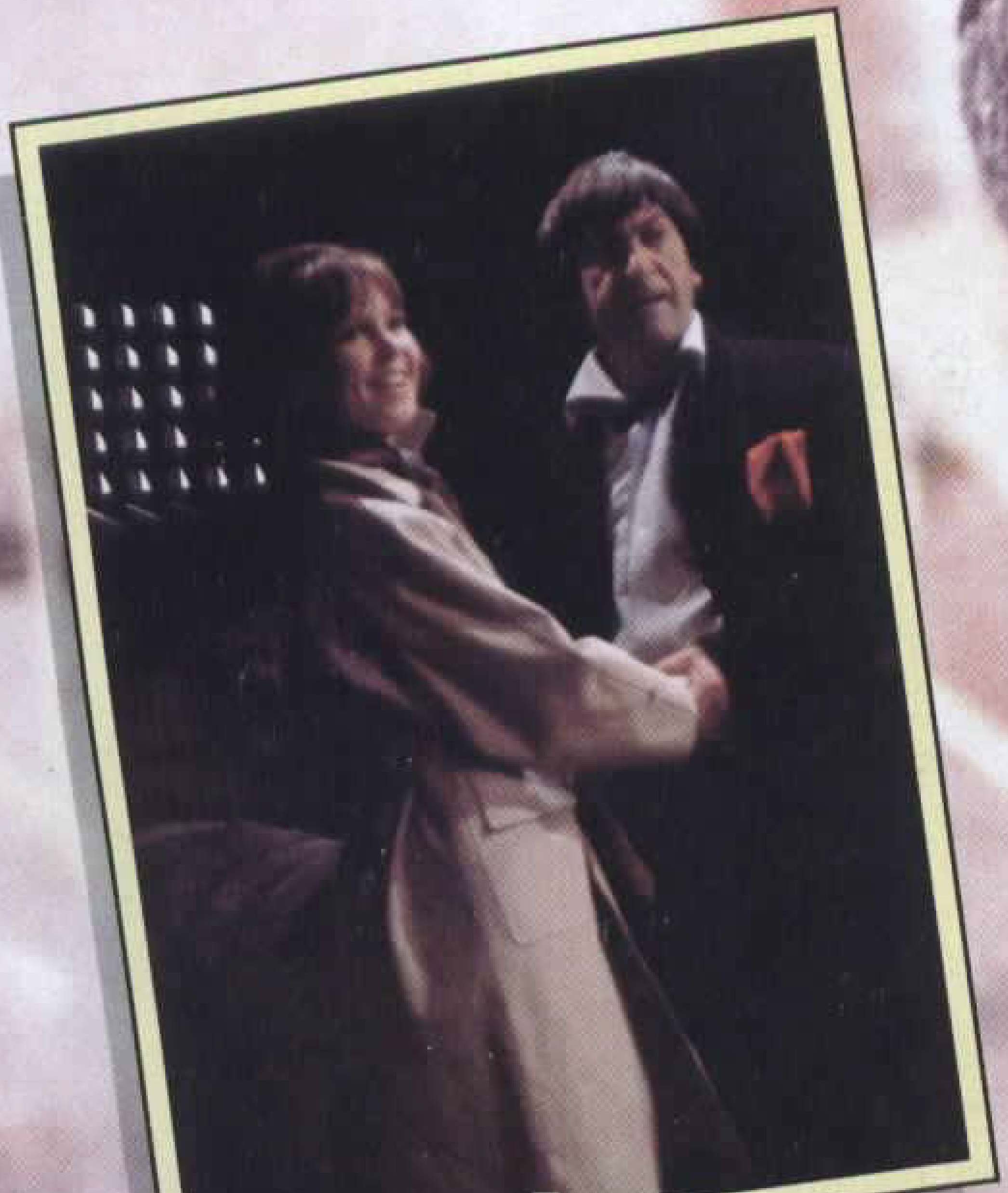
MARVEL MAGAZINES

# DOCTOR WHO MAGAZINE™

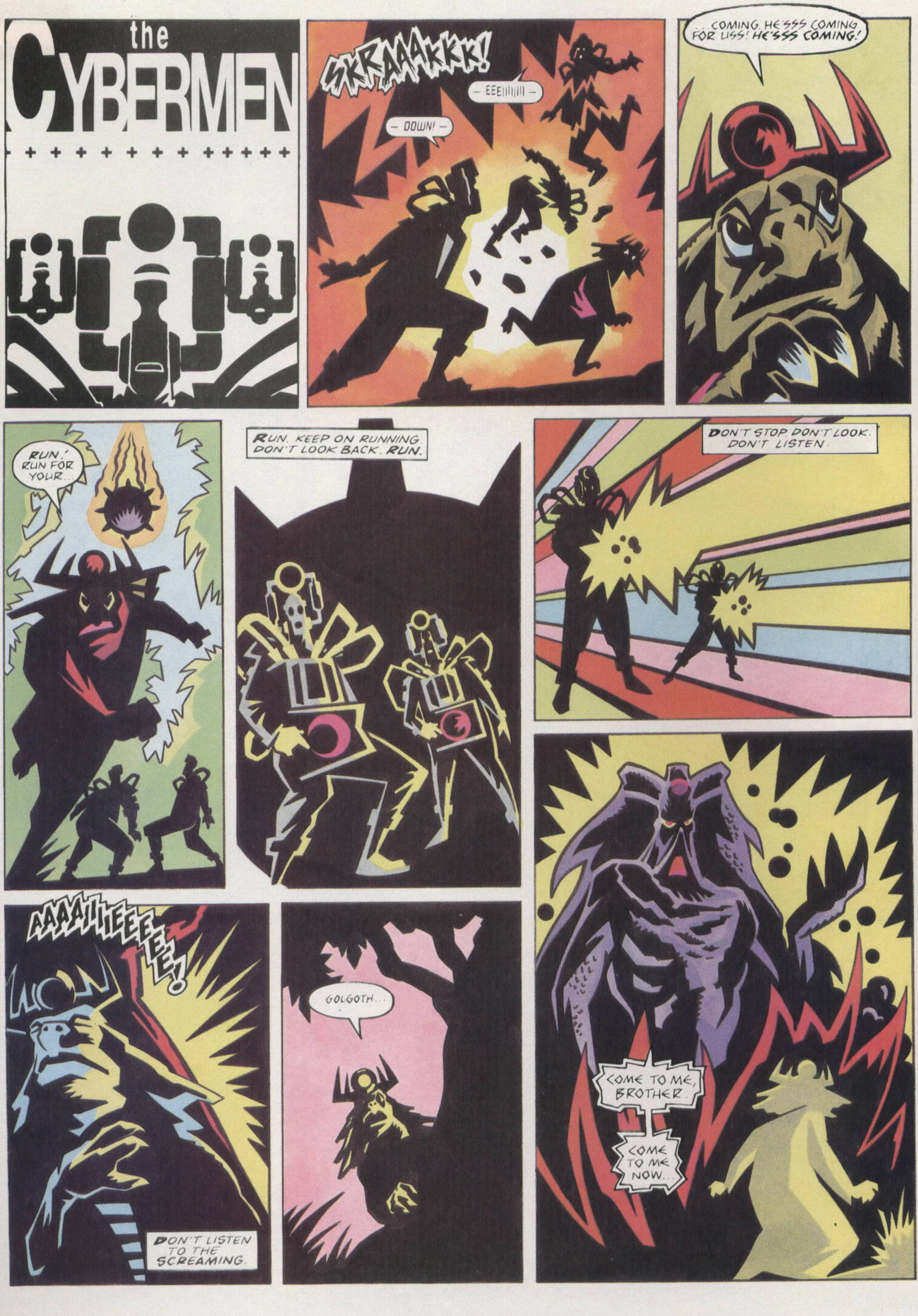
Issue 232 ● 22nd November 1995



## From the Archives
## The War Games
Exclusive colour photos!

## We interview Cyber-director
## Matthew Robinson

# the CYBERMEN


SKRAAAKKK!
– EEEIIIIII –
– DOWN! –
...COMING. HE'SSS COMING FOR USS! HE'SSS COMING!
RUN! RUN FOR YOUR...
RUN. KEEP ON RUNNING. DON'T LOOK BACK. RUN.
DON'T STOP. DON'T LOOK. DON'T LISTEN.
AAAAIIIEEEEE!
DON'T LISTEN TO THE SCREAMING.
GOLGOTH...
COME TO ME, BROTHER.
COME TO ME NOW...

I was back in my old home town of Blackpool last week, packing a few boxes to bring down to London. While sorting though a pile of junk that slithered out of an overstuffed cupboard onto my bedroom floor, I found a handful of photographs dating back to around 1979. There I was, seven or eight years old, smiling and frowning at the same time, proudly offering my cardboard and tin foil K9 to the camera.

I responded to the picture with a mixture of nostalgia, amusement, keen embarrassment, and a sense of disappointment that I'd got the shape of the dog's head so entirely wrong. I showed it to my father who said, "And to think you're now in charge of the *Doctor Who* comic."

"It's a magazine, Dad."

"If you like."

Although I know they never really understood my fascination with *Doctor Who*, I had hoped my parents would one day recognise that I have a real job, with a real routine and real pressures. But perhaps I'm not the only one with this problem. In his *Fluid Links* this month, Matthew Jones looks at the *New Adventures* novels, and how fans who once filled school exercise books with *Doctor Who* stories are now entertaining or irritating thousands of readers with their fresh interpretations of the series. Current fan involvement with the programme doesn't stop there. Professional programme-makers who happen to be fans of *Doctor Who*, such as Kevin Davies and Keith Barnfather, are making video dramas starring actors from the series – idols from their youth; Paul Vanezis, a full-time BBC videotape editor suggested and produced a new version of *The Five Doctors*, an adventure he enjoyed as a viewer twelve years ago; Philip Segal, who has spearheaded the most recent drive to return the Doctor to our screens has described himself as a long-term fan of the series. Do *their* parents still feel the need to humour their offspring? Does Mrs Segal hope that young Philip will eventually get a 'proper' job? I hope so. I also hope that the enthusiasm of fans such as these – now they are 'on the inside' of the industries they were fascinated by as children – will provide the impetus to propel *Doctor Who* through the next decade.

Before I go, I'd like to apologise for the printing problem on Part Two of *The Final Analysis* in Issue 232 of *DWM*. When the magazine arrived at the office yesterday, we found that a large chunk of the text had been lost during production. Gremlins permitting, Part Two should be printed in full this month, and the thrilling conclusion will follow in Issue 233. Finally, the second part of our Chris Clough interview, billed for this month, will be published in Issue 237 to tie-in with the *Silver Nemesis* archive.

Now, where are those K9 blueprints?

Gary

Editor **Gary Gillatt**
Assistant Editor **Scott Gray**
Designer **Paul Vyse**

Production **Mark Irvine & Andrew Parslow**
Circulation Manager **Yvonne Taylor**
Promotions Manager **Chris McCormack**
Art Director **Helen Nally**
Managing Editor **Alan O'Keefe**
Managing Director **Richard Maskell**
Chairman **Jim Galton**

Thanks this issue to: Sophie Aldred, Andrew Beech, David Brunt, Roger Cheveley, David Gibbes-Auger, Philip MacDonald, Richard Martin, Adrian Rigelsford, Matthew Robinson, Gary Russell, Edward Salt, Stephen James Walker, Karoline Wellbourne, Martin Wiggins, BBC Video and Virgin Publishing.

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine, Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX, England.** Entries must arrive by second post on 5th January 1996.

**For details of current subscription rates, see page 52.**
**For display advertising, contact Gemini Media Sales Ltd on 01277 355418.**

## *Interviews*

**DIRECT ACTION** 4
Matthew Robinson, director of *Resurrection of the Daleks* and *Attack of the Cybermen*, recalls his time with *Doctor Who*.

**SETS AND VIOLENCE** 41
*The War Games* set designer Roger Cheveley discusses his involvement with the final Patrick Troughton adventure.

**THE DALEK FACTOR** 46
Director Richard Martin remembers his work on early *Doctor Who* with *The Daleks* and *The Dalek Invasion of Earth*.

## *Special Feature*

**SHOOTING STARS** 10
A photo feature on Panopticon '95, the major UK *Doctor Who* convention of the year.

## *Fiction*

***THE CYBERMEN: THE DARK FLAME* PART THREE** 2
The Seer finally meets the being his race worships: Golgoth . . . By Alan Barnes and Adrian Salmon.

**STRIP: *OPERATION PROTEUS* PART TWO** 12
The Doctor learns the goal of Operation Proteus – and the deadly secret that lies behind it . . . Story by Gareth Roberts with art by Martin Geraghty.

***THE FINAL ANALYSIS* PART TWO** 44
This time for sure . . . The Doctor, Romana and Phill confront the Virbles – and get a bit of a surprise . . . By Gareth Roberts with art by Phil Bevan.

## *Regular Features*

**THE FANZINE TRAP** 20
The latest *Doctor Who* fanzines reviewed.

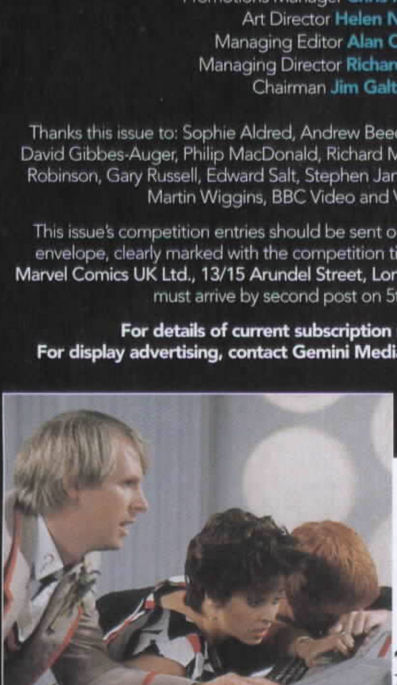
**ARCHIVE** 21
The armies of Earth's history are being manipulated by an alien force. The Doctor is forced to risk his own freedom in a desperate attempt to stop *The War Games*.

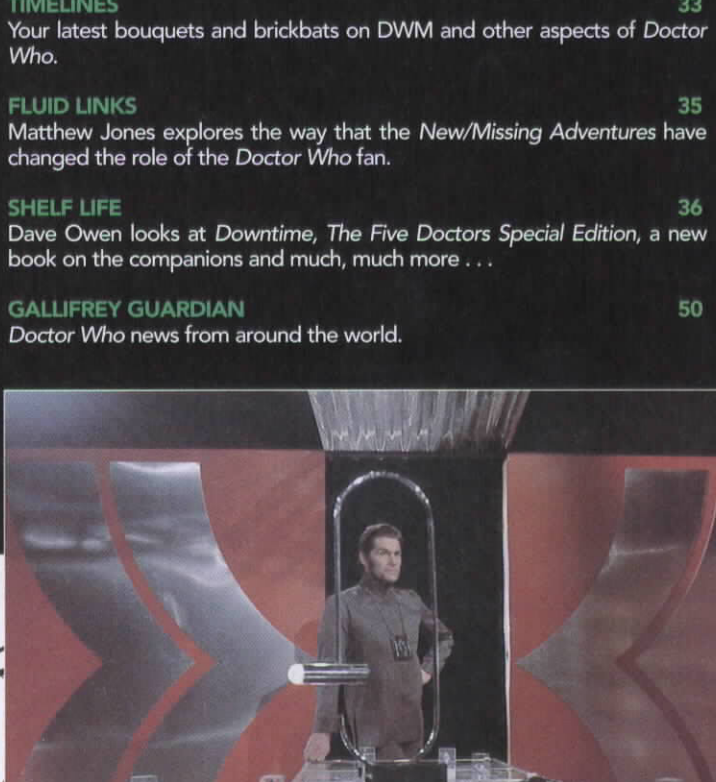
**TIMELINES** 33
Your latest bouquets and brickbats on DWM and other aspects of *Doctor Who*.

**FLUID LINKS** 35
Matthew Jones explores the way that the *New/Missing Adventures* have changed the role of the *Doctor Who* fan.

**SHELF LIFE** 36
Dave Owen looks at *Downtime, The Five Doctors Special Edition*, a new book on the companions and much, much more . . .

**GALLIFREY GUARDIAN** 50
*Doctor Who* news from around the world.





**Doctor Who Magazine™ Issue 232.** Published by **Marvel Comics UK Ltd.** Office of publication 13/15 Arundel Street, London WC2R 3DX, England. 0171-208 4500. Published every four weeks. All *Doctor Who* material is © BBC tv 1995. Diamond Logo © BBC Worldwide Publications 1973. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by Marketforce (UK) Ltd, 247 Tottenham Court Road, London W1P 0AU 0171-261 5555. ISSN 0957-9818.

# Direct Action

**Matthew Robinson** has achieved notable success in British television as one of the initial shapers of *EastEnders* and creator and executive producer of the acclaimed youth series *Byker Grove*. He also directed *Resurrection of the Daleks* and *Attack of the Cybermen*. Peter Griffiths talked to Matthew about grappling with the two biggest *Doctor Who* baddies of them all . . .

"I went straight into television as a researcher for ATV when I left college in 1966. It was a current affairs/consumer programme called *The Braden Beat*, which was a forerunner of *Braden's Week*. I then moved across to BBC Current Affairs. I was on *Nationwide* for about five years doing short films about skateboarding ducks and vicars who swam the channel – silly little stories from all over the country. I got the chance to travel all over the world with *The Money Programme*, doing much longer segments. I developed an interest in drama over those five years, and as I knew my way around the BBC system, I found someone in the Drama Department who took me on as a director.

"I did quite a few *Play for Todays*, then moved over into popular drama and started directing things like *Z Cars* and *Angels*. *Angels* was based in Threshold House, a rather grim building in Shepherd's Bush. It's like a honeycomb of little production offices off rather dull grey corridors. Little production units would sit in these individual cells and never, ever speak to each other. The doors were always open, but you couldn't stop and look in for more than a second because people would look up at you as though you were trespassing. It was quite extraordinary! A lot of standard bread-and-butter British television drama series and serials came out of Threshold and Union House.

"John Nathan-Turner was just down the corridor from *Angels*, and in 1983 he asked me to do *Resurrection of the Daleks*. I never really got into *Doctor Who* as a child, and I'm afraid I certainly wasn't one of those who hid behind the settee. I think John had a badge saying: 'I hid behind the settee when I was three, so I'm going to make sure everyone else does'!"

What was it like working with the Daleks, allegedly the deadliest race of monsters in the universe? "Cumbersome! That is the joke, isn't it – they can't do anything because they're so cumbersome, and yet they are so feared. That is, I suppose, one of the reasons why I never really got into *Doctor Who* – I like a certain amount of credibility in my drama. I never found them particularly terrifying, and certainly not after working with them for a few weeks!

"Rehearsals were very amusing. Only the bottom halves of the Daleks used to turn up. The guys used to paddle themselves around on their little wheels, putting their hands over the top to be the guns and the suckers. Unlike the recording, of course, they also had to use their own voices for the Daleks. One of my Dalek operators was particularly camp, and I have this abiding image of this guy wheeling himself around saying "I will exterminate you!" in a very camp voice. Peter Davison could hardly contain himself. A less terrifying sight you could not expect to see!

"*Resurrection* must have been about the most convoluted story you can imagine. It had more twists than a French loaf. It had to be whittled down to some extent. We had loads of discussions about how we could tell the story in a logical way. I actually saw it about six months ago on video, and I found it very difficult to follow with all the different factions. Doubtless there is a logic there if one sat down for two weeks to work it out. However, it was quite technically demanding and big-scale, and it seems to be quite a popular story. It's very busy – Daleks falling off warehouses and exploding, lots going on."

Location filming took place down by Tower Bridge, and the combination of one of London's main tourist attractions and the Daleks proved too great a temptation for the press. "I remember dozens of photographers taking pictures of Janet Fielding's legs! She wore that ridiculously sexy bit of leather that was otherwise known as a skirt. I seem to remember we lost about half a day's filming. It was difficult, but now I'm a producer it doesn't worry me so much. You like to see the name of your programme in the headlines.

"Peter Davison was totally professional. He put his heart and soul into it. It was one of his last episodes, and he was saying goodbye to Janet. It was all very tearful. They were both a bit upset when we did that last scene in smoke-filled Studio One, with grenades going off all over the place. Janet's tears were virtually the last shot we did. I think we planned it that way. I think I even saw a Dalek shed a tear!

"I also pointed out to Mark Strickson that every time he did a shot he looked over his shoulder. He could never walk anywhere without watching for who was coming up behind him. I've got a bit of a reputation for pointing out actors' bad habits. Usually they're pretty grateful, but some directors are scared to do so. The older I get and the longer I'm in this business, the more I think you've just got to speak the truth."

*Resurrection of the Daleks* saw the third actor cast as Davros. "Terry Molloy sweated for days as Davros. He lost pounds and pounds in those hot studios. I really can't remember, but I think perhaps the late Michael Wisher didn't want to do it. Terry took it very seriously. I arranged for tapes of the original Davros to go to him, and he wore an earphone for days learning how to do the voice. We worked together. I thought he deserved to be seen in another show, so casting him as Russell in *Attack of the Cybermen* was a reward for having done an absolutely brilliant job. He copped it from a Cyberman chop, clutching his neck and staggering around as any actor who's going to die does, taking five minutes to collapse!"

*Resurrection of the Dalek*s had a very high-profile cast – among them, Rula Lenska, Rodney Bewes, Chloe Ashcroft and, later to achieve fame as *EastEnders*' Dirty Den, Leslie Grantham. "John wanted big names, and you give the producer what he wants, within reason. I met Leslie when he took the lead in a small theatre play about television which I'd written. He'd been out of prison for about a year. I actually offered him the choice of Kiston or the man who got bumped off right at the start of *Resurrection*, Galloway. Leslie, being the canny person he is, realised he'd be on screen for far longer if he did Kiston. That was his first television.

"This was a year before *EastEnders*, on which I was the lead director. From *Doctor Who* I literally went straight across the corridor from one office to the other. I suggested Leslie to the producer, Julia Smith, and in fact no-one else was seen for that part. She and Tony Holland, the script editor, met him the next day and came out five minutes later with big smiles on their faces saying,

"If any director is going to do two *Doctor Who* adventures, they can't do better than a Dalek story and a Cyberman story."

**Previous spread:** A Cyberman surveys the work parties on the surface of Telos in *Attack of the Cybermen.*

**Below:** The Doctor (Colin Baker) shows his darker side in *Attack of the Cybermen.* Photos © BBC

'Yeah, he's fine!' I think Julia thought the show was going to be big, but the BBC had no idea of just how big it was going to be. I have to say, the juggernaut rolled faster and even more dangerously after Leslie's past was 'outed'. It was all over the papers day after day. Leslie, funnily enough, was dreading it coming out, though I don't know how he ever thought it wouldn't. Every paper ran just about every conceivable angle including, quite disgustingly, shots of the widow holding the skull of the murdered man. It was relentless."

Returning to *Doctor Who*, Matthew described his occasional clashes with the producer. "John Nathan-Turner was a very plain speaker, and perhaps I learned my own plain speaking from him. Sometimes I think maybe he wasn't one-hundred percent fair, but at least he was very passionate about his programme.

"The biggest row we had was only my first or second day of shooting. It was a shot with two of the policemen coming out of an archway down at the warehouses on South Bank, and Eric Saward was watching aside from John. They were separated – perhaps that was symbolic. I think I was doing something shot-wise which wasn't absolutely in accordance with the script, and Eric was pulling a slightly wry face, so I went over to him and explained why I was doing it. Eric said, 'Oh fine, absolutely fine', but John overheard and beckoned me to one side, and absolutely tore me to pieces! He said I had no reason whatsoever to be discussing shots with the writer and if I wanted to discuss shots I should do it with him. The only thing I could discuss with Eric was the script.

"Well, I thought it was an absolutely ludicrous point. You might have those sorts of divisions in Hollywood, but you certainly don't have them in BBC television drama. I don't know what got into us on that day – perhaps he was having trouble casting his next Doctor! He was very, very angry, shaking with anger. I literally thought I was going to be sacked. I wouldn't have minded, really. Frankly, I almost walked off the show. You can't go around treating people like that, it's quite ridiculous.

"John didn't actually apologise, either. I went into his office about a week later and asked him what it was all about, but his head was in another problem so he talked around it. But please don't think I'm anti-John Nathan-Turner. I'm not at all. He was a very colourful and energetic character, and I was very grateful to him for giving me the chance to do that show. But he flared up very easily if he perceived that something was not going to the law of JNT, that's for sure.

"I don't think *Doctor Who* was the most collaborative of ships. John and Saward were like two tomcats really, padding around each other at quite a distance. They were both very clever and demanding men. This whole business is full of clever people with big egos. I've got one! People don't like their territories being trampled on, but in the end we all have to survive and work things out. When I arrived a year later to do *Attack of the Cybermen*, I think the situation had deteriorated somewhat between Eric and John. Over what I don't know."

The opening story of Season Twenty-Two saw a new Doctor, time-slot and format. The episodes were restructured to forty-five minutes because of the success, so the legend goes, of *Resurrection of the Daleks* in that format the previous year. "If you're going to have forty-five minute episodes, it's better to write them with that structure in mind. You have a different dramatic rhythm. When I arrived, I seem to remember that only the first episode was done, and the excuse was that it was a new format and they hadn't quite got the second half right. I think there was probably more to it than that. When eventually the second half did arrive, it was a bit of a mess. John said so, and Eric knew it was a mess. It really did meander around."

There appears to be some confusion surrounding the writing credit for *Attack of the Cybermen*. Who wrote it? "You tell me! It had Paula Moore's name on it. I gathered she was Eric's girlfriend. I don't know if she *was*, or indeed if there was any such person as Paula Moore! All the messages were passed through Eric. He definitely wrote the second episode under the name of Paula Moore, with some input from me.

"When you do the first job on a series, you're sussing out the malleability of the producer and script editor, so I had a lot more input on *Attack of the Cybermen*. The Cryons being a female race was entirely my idea. I remember persuading Eric, and then him going off to see if he could persuade John. I was waiting somewhat nervously to hear the great man's views, but it came back relatively positively. I think that was because I suggested a couple of people to be the Cryons, and John liked big names to flesh out even the smallest parts. Faith Brown, Sarah Greene and Sarah Berger were three quite good names to get as *masked*, please note, monsters. Esther Freud, the little Cryon, was the sister of Emma, the radio personality, and indeed grand-daughter of the famous Sigmund Freud.

**"*Resurrection of the Daleks* had more twists than a French loaf."**

"My idea was always to have a mask over their heads through which the face could be recognised, but it would have cost loads of money. I developed the Cryon movement with Faith Brown. She came in for rehearsals with me, and we worked on the finger movements and the slow-motion style of walking, as if through treacle. She got that the way I wanted it to be, and then the others copied Faith's movements.

"Sarah Greene hated her helmet, mostly because I'd sold her the idea that her face would be recognised through it. When she saw that only her eyes were visible I think she was rather annoyed that she had to spend all that time actually doing some hard graft instead of being herself on her various *Blue Peters* and *Saturday Superstores*. There was a point where I thought she wasn't going to do it because she found the helmet so uncomfortable to wear, but in the end she was professional enough to go on with it. On one of her shows, she gave rather grudging reference to the fact that she was going to be in *Doctor Who*, then spent half an hour slagging off how uncomfortable it had been! I'm not knocking Sarah; she was a very good actress actually, and I worked with her on her first show ever. It was actually quite a loss to acting when she decided to become a personality."

Some other interesting names were also bandied about for the Cryons, among them Prince Andrew's ex-girlfriend, Koo Stark. "God yes! That was exciting. I think it was the year of Koo Stark, she was very much in the news. I never got to meet her, but I talked to her a lot on the phone. I remember suggesting it to John – him having accepted the idea that the Cryons were going to be female – and he went absolutely wild for it. He turned somersaults in his office and threw his arms around me and said, 'You're a genius! Do you think you can pull it off?'

"There was a big battle with the BBC fees department over what we could pay somebody like Koo. In those days, they simply couldn't recognise that you were bringing in somebody who might do a tremendous amount of good in publicity terms. They looked on their little index, saw that actress K Stark had never appeared before, and she'd only be offered the basic fee. That was the way they worked.

"I'm not sure if that caused it all to fall apart. I remember sending the script around to her at her very smart little mews place in Belgravia. She read it, phoned up and said how much she wanted to do it. I'm sure there was even a press launch which John took over, because I was busy in preproduction. Then suddenly the news came through that she wasn't going to do it anymore, so I was no longer a genius, just an ordinary hack director. Angela Pleasance I also considered, possibly because she starred in a *Play for Today* I had done eight years previously and we had stayed quite good friends. She was probably doing something else."

The script was firmly rooted in *Doctor Who* mythology, incorporating the Cybermen, Totters Lane, a return for the mercenary Lytton and numerous references to past stories. I wondered what Matthew thought of this overt referencing. "If you're going to have a series like *Doctor Who*, I think the more references the better, certainly for the fans. *Byker Grove*'s only been going for six years, but I'm forever dropping in back references, tiny touches which refer back to earlier sequences. I think they are important for those who really get into it. It's like life itself – a little memory which comes back enriches one's experience of existence." But what about basing whole plots on it? "That is the difficulty of a specialist series like *Doctor Who*. Who are you doing the series for? I find I'm forever thinking in terms of the absolute fanatics who know every second of our programmes. You have to bear them in mind and run a parallel course, really. It's a question of balance. *Attack of the Cybermen* was perhaps a little too esoteric for general viewers.

"Maurice Colbourne was more or less happy to come back. It gave him a chance to develop the character a bit, show that Lytton wasn't all bad. He was very professional, took the job very seriously, and was very popular with the viewers on *Howard's Way*. It's very sad he's no longer with us. Brian Glover had been in a play I'd done about nine years before. I wanted Lytton's group to be a fairly amusing gang of chaps really, not too thuggish, and Brian always brings a certain levity to his performances. He was originally going to play it as a Londoner, but he comes from the North and, after a couple of days of rehearsals, we both admitted defeat.

"It was Colin Baker's second story. I remember he used to rub that cat on his lapel all the time. He was fairly nervous and tentative; I'm not sure he felt he was completely suitable for the part. What Colin could do was tell some very good jokes, and they do say that he was cast because John Nathan-Turner went to a dinner party where Colin was on particularly good form. It was apparently a riotous evening with lots of alcohol sloshing around the place, and I think they sat next to each other and enjoyed each other's company. Perhaps John thought Colin was a blond version of himself. It was fairly common knowledge that the nearer the Doctor got to John's own persona, the happier John was. If he'd cast himself, it would have been amusing. I mean that with the best possible respect – I think it would have been rather a good series if he had!

"John and I had another little row about the end of this adventure. There was a famous apple which I managed to get falling off the console when the TARDIS turned upside down, and I seem to remember finishing the story with a little upbeat ending with Colin catching the apple and then taking a bite and tossing it over to Nicola. We'd worked it all out in rehearsals, but John went mad when he saw it. He called me up off the floor and said, 'What the hell is that? This isn't light entertainment!'"

Matthew had now worked with the two most famous *Doctor Who* monsters. "If any director's going to do two *Doctor Who* adventures, you can't do better than a Dalek story and a Cyberman story. I don't know if it was designed that way or if it just happened. All of the other monsters seemed to me to be a bit of a subculture, really.

"John's only requirement on the entire production was that the Cybermen had to be very tall, so one put the word out for six-foot-three-inch actors to fill in as background Cybermen. I remember having agreed to promote a particular walk-on to an actor's part, but when he arrived at Television Centre to be taken up to costume on the third floor, he started to tremble in the lift. I said, 'What's the matter with you?' and he told me couldn't bear being in lifts. He persevered, but we had to do it in ten-minute bursts. Michael Kilgarriff was a rather fat Cyber Controller, I seem to remember. However skilful our costume department were, I don't think there was enough silver foil in the world to disguise the girth of Michael Kilgarriff!"

One of the reasons given for *Doctor Who's* break in production in 1985 was that the series had become too violent. I wondered what Matthew's thoughts on the issue were. "Now you come to mention it, I think JNT wanted even more. I seem to remember I was toning it down and John was asking for more blood. I think he liked it quite graphic. People's faces turned into pancakes, and there was the scene where Peter Davison was being tortured by Rodney Bewes, with the

**"*Attack of the Cybermen* was perhaps a little too esoteric for general viewers."**

**Above, left to right:** *Resurrection of the Daleks*: one of Lytton's policemen; Davros (Terry Molloy) and the remains of two of his Daleks; another Dalek takes a tumble. Photos © BBC Video

**Right:**
A Cryon, one of the original inhabitants of Telos.

**Below right:**
The Cyber Controller (Michael Kilgarriff), leader of the race that adopted the planet as their own. *Attack of the Cybermen.*
Photos © BBC

electrodes strapped to his head. He acted that very well. You could see his nostril hairs and fillings, count every single one from the camera angle!

"What was horrific in *Resurrection* was people being gunned down in what appeared to be fairly realistic circumstances, such as by a policeman with a machine-gun. People are mostly gunned down in *Doctor Who* with things that look like toothpaste tubes – you can hardly take that seriously. I think Eric and John had got together and decided to have quite a startling opening to the Dalek story."

I cited Lytton's hands being crushed at the end of *Attack* as well. "That was quite strong, wasn't it? There was quite a bit of that which got cut out at the end. I may be doing John Nathan-Turner a disservice, but I think it was the Head of Department who asked me to cut it. It was a bit nasty."

Would Matthew like to choose a favourite story? "Ummm . . . they both had their own charms, if that's a word you can apply to *Doctor Who*. I think *Resurrection* was just too complicated. The first episode of *Attack* wasn't half-bad really, it just went a bit weird in the second half. Maybe that was my fault for having all-female Cryons! As I keep stressing, I'm not a *Doctor Who* person. I was a jobbing director making a living, and while it was fun, I certainly wouldn't have wanted to do another one. Although we did talk about it!"

Which brings us neatly to *The Nightmare Fair*, the intended opening story for the abandoned Season Twenty-Three. "*The Nightmare Fair*, oh my word, yes. I think John did offer me another *Doctor Who*, so I suppose it proves that, despite our rows over apples and whether directors can talk to writers about shots, John must have liked something I did. We had some discussions about it. It was going to be quite a big budget show, but I felt I'd done my stint on *Doctor Who*. When the alternative offer of *EastEnders* came up, I took it. It was much more my scene. It may well be that I agreed to do the *Doctor Who*, but I think I asked Jonathan Powell if he would get me released. There were huge financial cutbacks anyway, so they may not have been able to afford the location filming in Blackpool.

**"John Nathan-Turner and Eric Saward were like two tomcats, padding around each other at quite a distance."**

"The money was certainly a problem on *Attack*. The tombs in the second episode were very much cut back from what the designer and I wanted. We needed a much more three-dimensional effect, having the actors move up from the ground floor level as high as Studio One would allow. I think John had to say to us we couldn't have a tiered set, because it's very expensive with all the scaffolding, so there's a slightly cheap feeling to certain parts of that episode for me. There was a general financial crisis in the Beeb – there has been ever since 1983. Programmes were being cut back left, right and centre, and *Doctor Who* was no exception." But was it a particular target? "I had no particular insight into the thinking on the sixth floor of Television Centre. All I know was what everybody read in the papers, that they thought it had run its course and where else could you go with it? I think they were probably right. It felt very creaky to me, and frankly I've always held the view that unless you can put the right amount of money into things, particularly these days with the competition from the home video market, feature films and series with super special effects, I don't see how you can expect people to sit down and watch low-budget sci-fi pretending to be something else."

Matthew has kept very busy in the television industry over the last ten years. "*EastEnders* occupied quite a bit of my time for the next two years. I also did some episodes of *Bergerac* and *Howard's Way*, then went off to Wales and did a series of *District Nurse*. I was there when they changed the twenty-five minute episodes to fifty minute ones, so maybe that was my speciality! I did a fairly posh series for BBC called *Shadow of the Noose*, a Victorian period piece about a barrister who defended some of the worst murderers in the latter half of the nineteenth century. Then I was offered *Byker Grove* in 1989.

"It was the first show I was really able to come in and set up and place my own stamp on. I love it. I've been there for six years. We've got our own production base in Newcastle – the BBC bought the building – a mini television industry with four acres and fifty or sixty people who regularly work on the show. We have our own dubbing suite, rehearsal rooms and tutor rooms for the kids. It would have to be a very attractive offer to make me turn my back on that. I direct about eight out of the twenty shows each year, and it's very rare that you can do that in drama these days. We are also developing, at quite an advanced stage, some spin-offs on the show for both the BBC and ITV. Why should I leave?

"I am delighted that people still get pleasure from watching *Resurrection* and *Attack*. I don't want it to sound like I don't wish *Doctor Who* well. I do. There were a lot of very professional people on it, and I think John Nathan-Turner in particular did a smashing job in the main making that show work. Without him it would have collapsed long ago. I also understand now that to be a successful producer, you have to be a bit of a bastard sometimes. But I like exploring what makes us tick as human beings, and I'm not sure whether you get a great deal of that from a series like *Doctor Who*. It was a good experience while it lasted."

◆

If you thought you knew everything there was to know about *Doctor Who* – then think again . . .

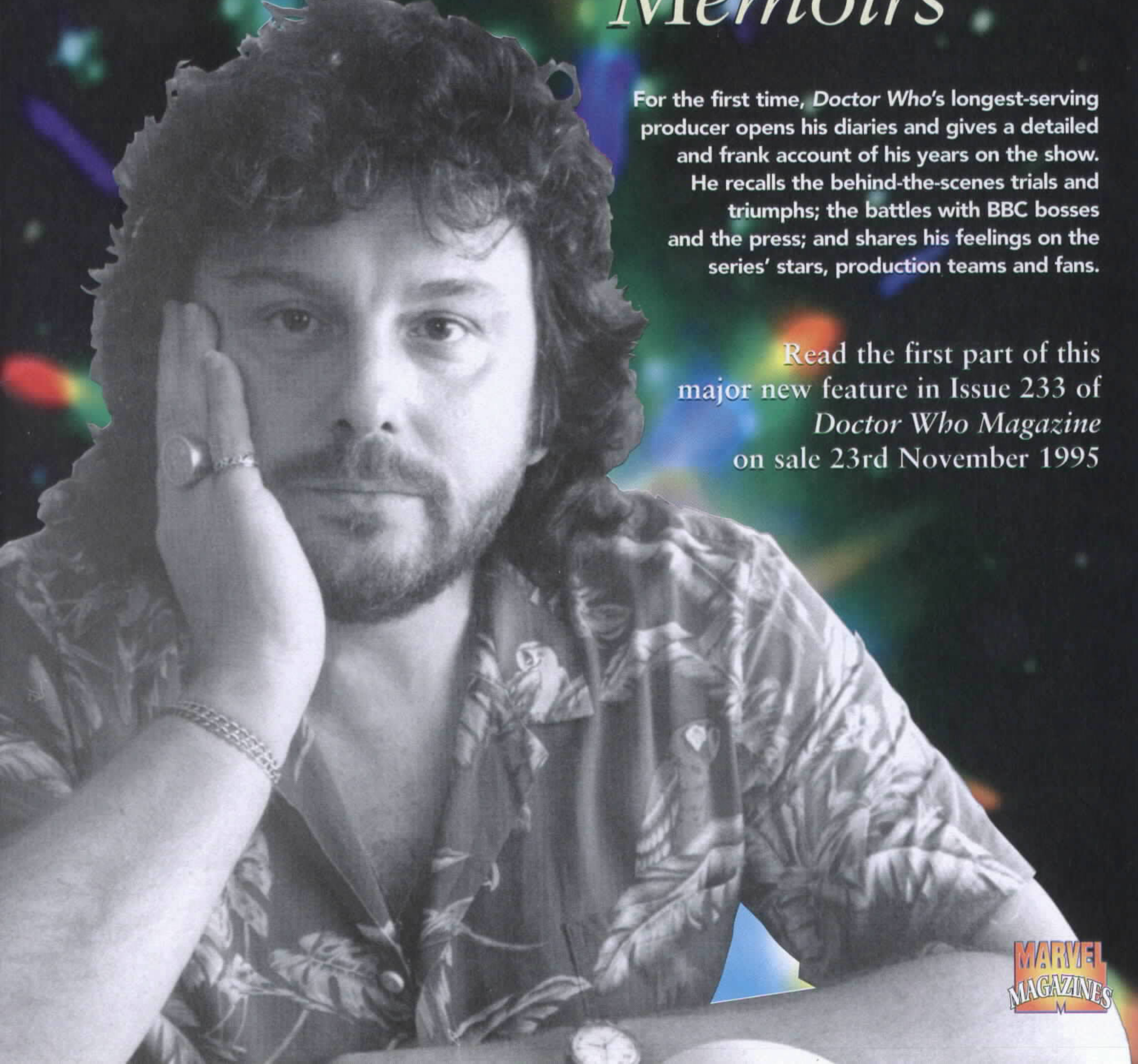
DOCTOR WHO MAGAZINE exclusively presents

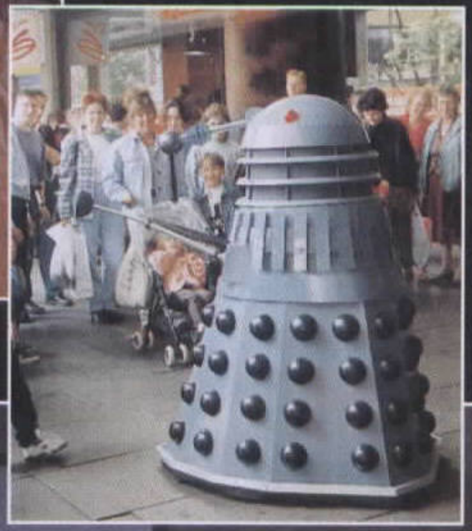
*The* John Nathan-Turner *Memoirs*

For the first time, *Doctor Who*'s longest-serving producer opens his diaries and gives a detailed and frank account of his years on the show. He recalls the behind-the-scenes trials and triumphs; the battles with BBC bosses and the press; and shares his feelings on the series' stars, production teams and fans.

Read the first part of this major new feature in Issue 233 of *Doctor Who Magazine* on sale 23rd November 1995

MARVEL MAGAZINES



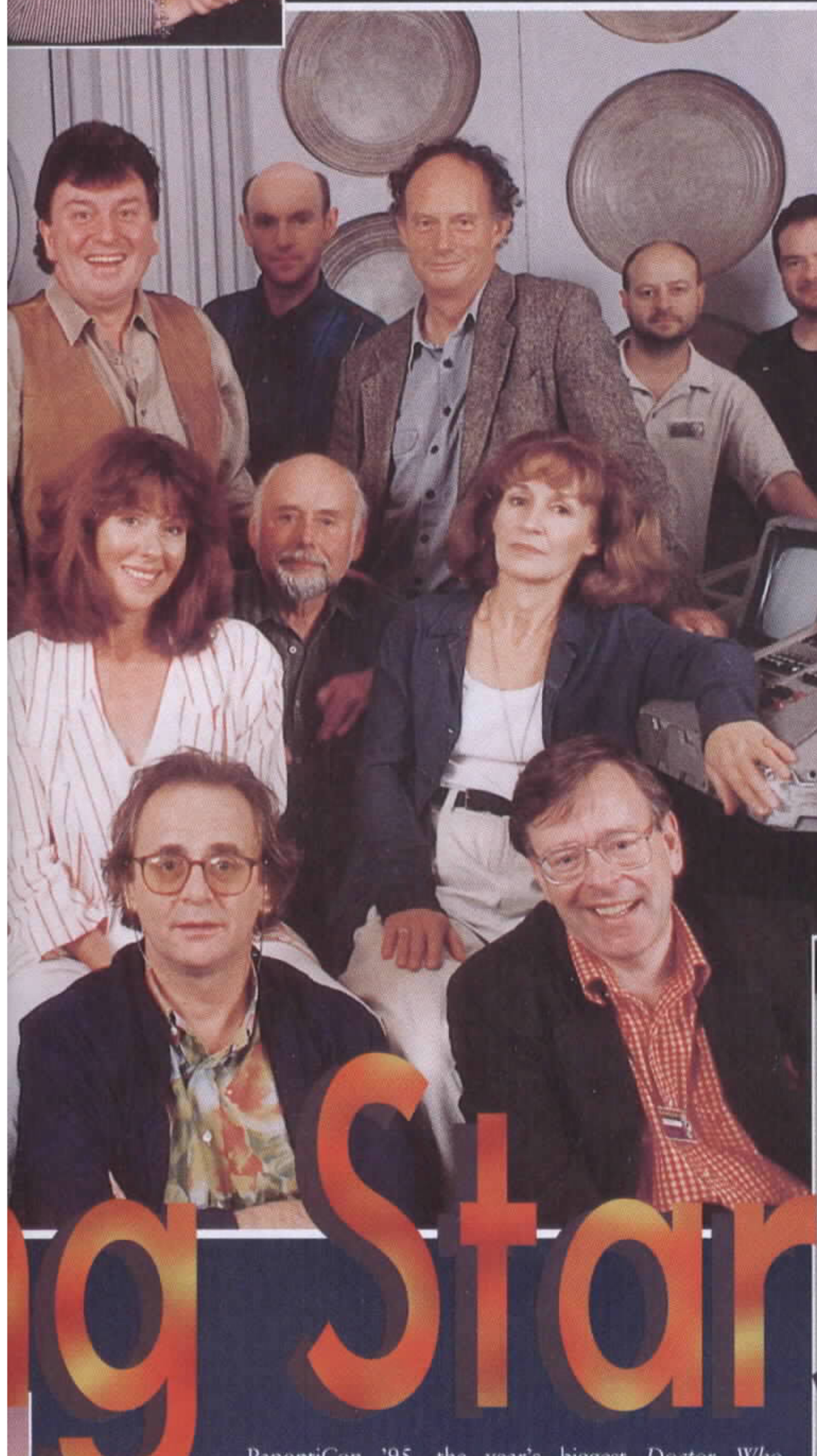


# Shooting Stars

PanoptiCon '95, the year's biggest *Doctor Who* convention, was held in Coventry during the first week of September. Organised by Domintemporal Services for the *Doctor Who* Appreciation Society, the star-studded guest list included three Doctors, seven companions and a host of guest stars and behind-the-scenes personnel. Perhaps one of the most relaxed, friendly and enjoyable conventions ever, the two days were packed with memorable moments. The premiere of *Downtime* – at 5:15pm on the first Saturday in September, a potent date for *Doctor Who* fans – was the undoubted centrepiece of the weekend, and gave hundreds of attendees the almost-forgotten thrill of the collective enjoyment of what was so-very-nearly a new episode of *Doctor Who*. *Downtime* was almost the sole topic of conversation for the rest of the evening, and fans joined the guests in the hotel bar to discuss the production, and *Doctor Who* in general, late into the night.

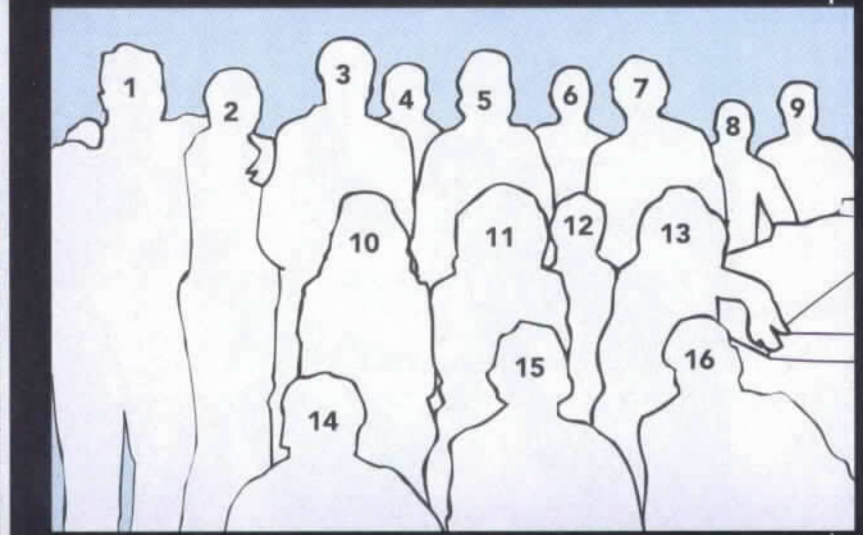
**Doctor Who Magazine** invited attendees to send the best of their PanoptiCon snapshots to the magazine, so this photo feature shows the convention from the point of view of you, the reader. Thank you to everyone who submitted pictures for publication – we're sorry we couldn't use all of them.

Next year, PanoptiCon promises to be bigger and better than ever. See you there!

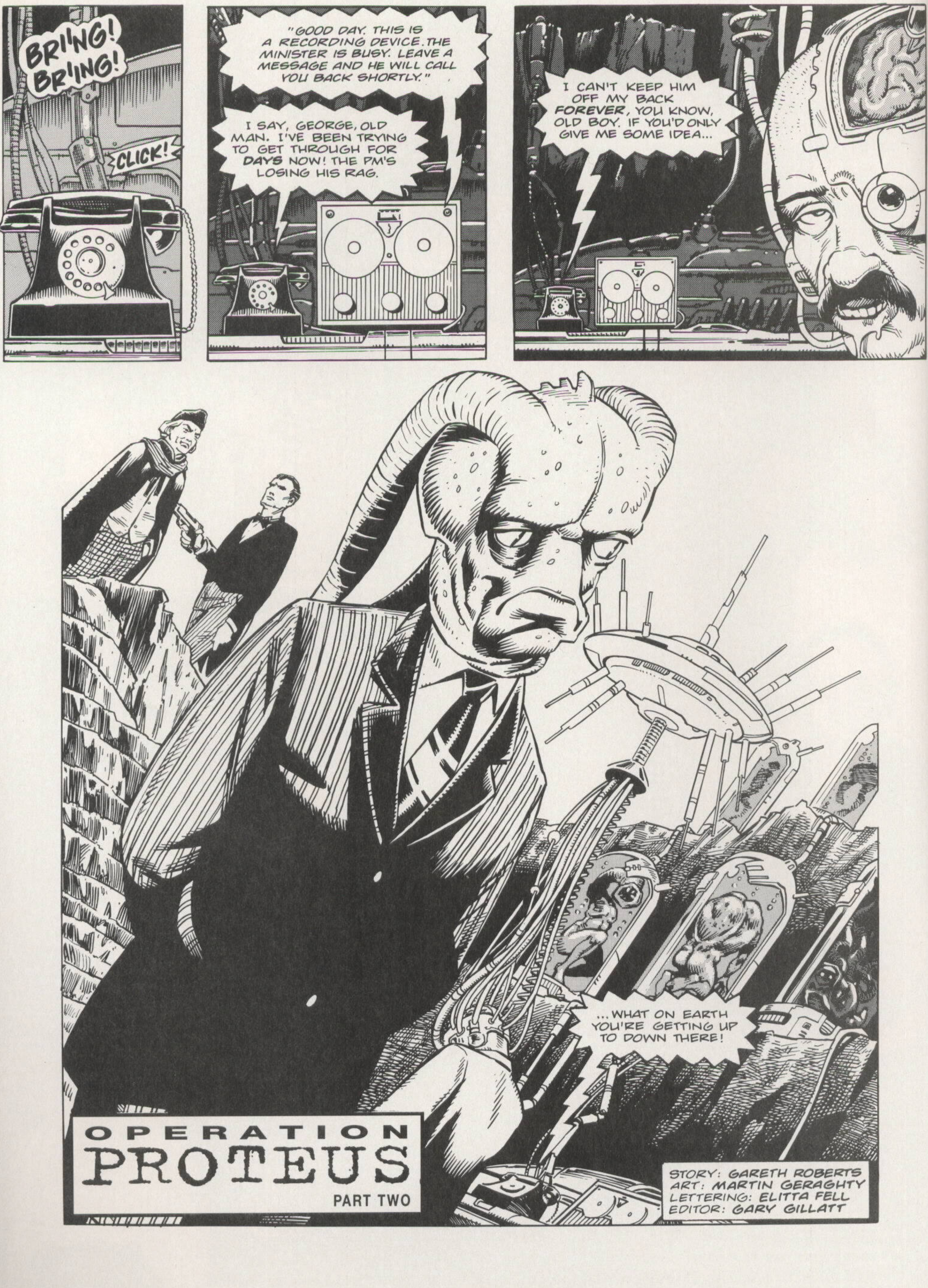


**Main picture:** Before an epic autograph panel, **DWM** brought many of the guests together in the TARDIS console room (photo © Robin Pritchard)

**Other photographs, clockwise from top left:** Sylvester McCoy joins Jon Pertwee at his table during the celebrity dinner (photo © Adrian Robinson); Sylvester McCoy and Sophie Aldred interview each other on the main stage, before diving off into the audience for questions; former producer John Nathan-Turner puts forward his views on *Doctor Who* in the Eighties; Deborah Watling recalls some of her more terrifying experiences working on *Downtime* (photos © Crispin J Brigham); Louise Jameson collapses after a marathon autograph panel (photo © Leighton Haberfield); Nicholas Courtney is impressed as John Leeson brings his mechanical alter-ego to heel (photo © Deborah Riley); Sylvester McCoy is momentarily lost for words (photo © Crispin Brigham); "I am the Doctor" proclaims Jon Pertwee to the adoring crowds (photo © Simon Moore); a Dalek demonstrates that it can still terrify the children of Coventry (photo © Crispin J Brigham); entering into the spirit of the weekend, Caroline John auctions a lock of her own hair (photo © Simon Moore).



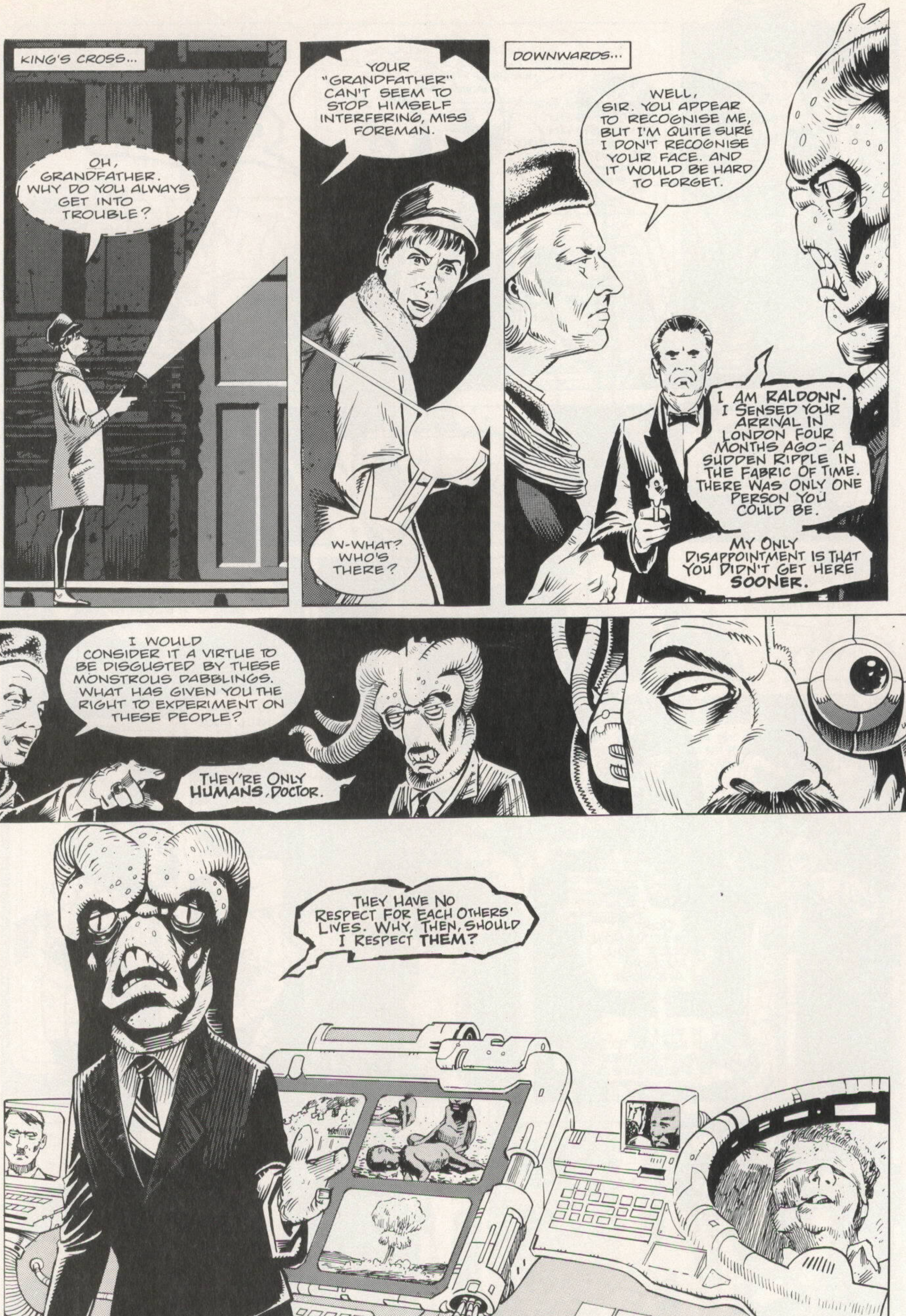
**1** Andrew Beech *Dominitemporal Services* **2** Mark Trotman *Downtime actor* **3** Nicholas Courtney *Actor* **4** Michael Sheard *Actor* **5** John Nathan-Turner *Producer* **6** Marc Platt *Scriptwriter* **7** Geoffrey Beevers *Actor* **8** Alan Marshall *Visual Effects Designer* **9** Mike Tucker *Visual Effects Designer* **10** Beverley Cressman *Downtime Actor* **11** Elisabeth Sladen *Actor* **12** Christopher Barry *Director* **13** Caroline John *Actor* **14** James Bree *Actor* **15** Sylvester McCoy *Actor* **16** John Leeson *Actor*

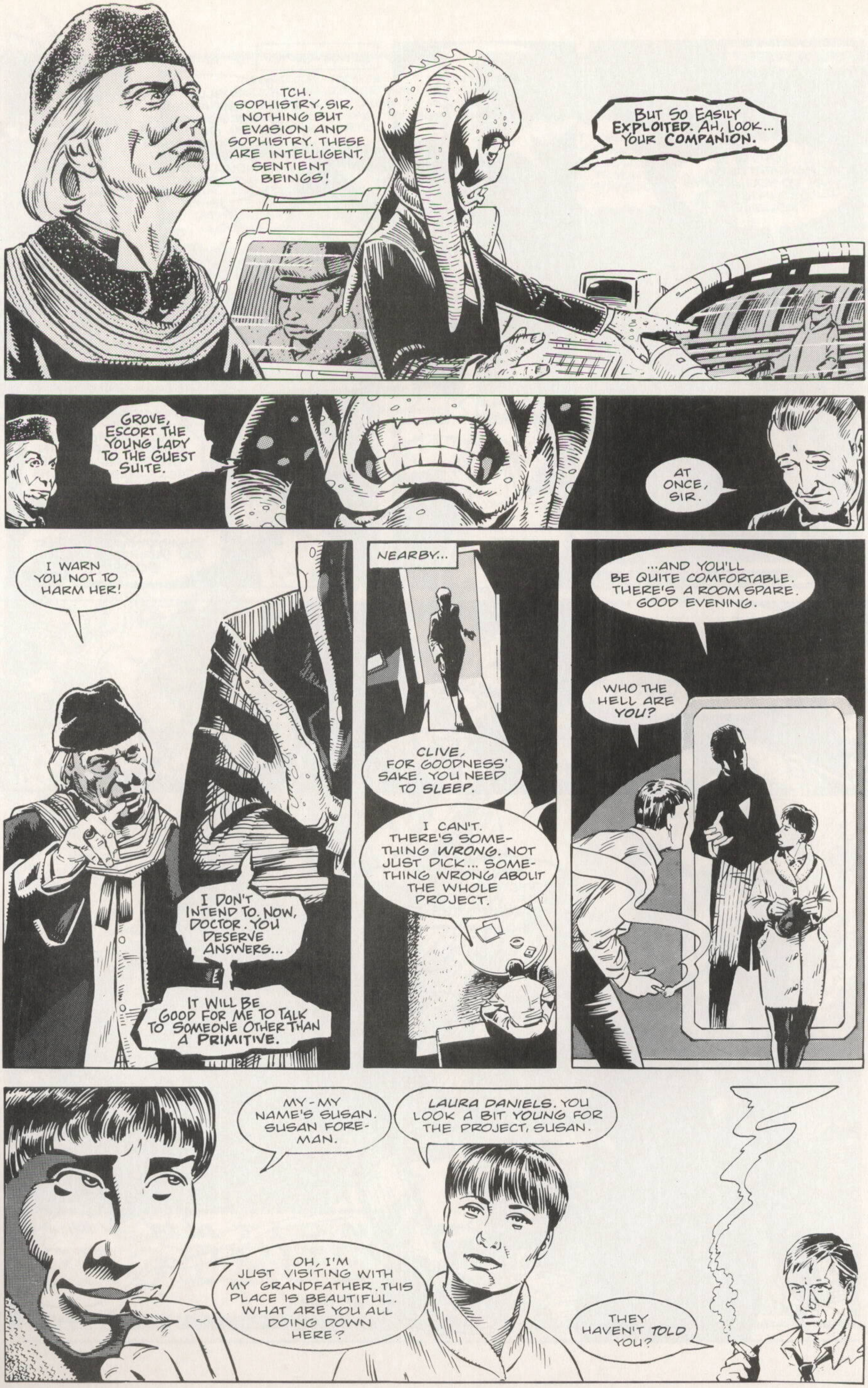

BRI'NG! BRI'NG!
CLICK!
"GOOD DAY. THIS IS A RECORDING DEVICE. THE MINISTER IS BUSY. LEAVE A MESSAGE AND HE WILL CALL YOU BACK SHORTLY."
I SAY, GEORGE, OLD MAN. I'VE BEEN TRYING TO GET THROUGH FOR DAYS NOW! THE PM'S LOSING HIS RAG.
I CAN'T KEEP HIM OFF MY BACK FOREVER, YOU KNOW, OLD BOY. IF YOU'D ONLY GIVE ME SOME IDEA...
...WHAT ON EARTH YOU'RE GETTING UP TO DOWN THERE!

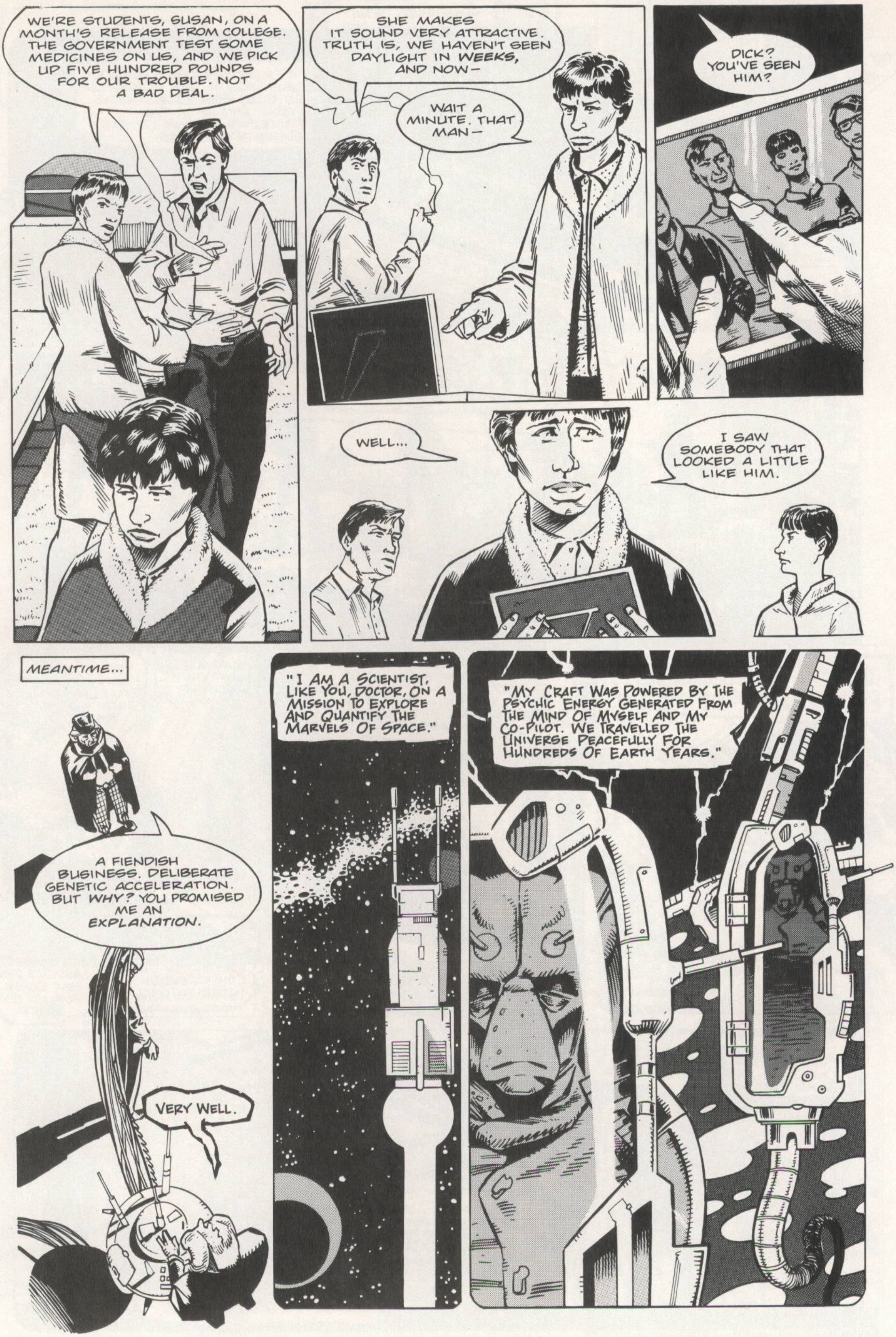
# OPERATION PROTEUS

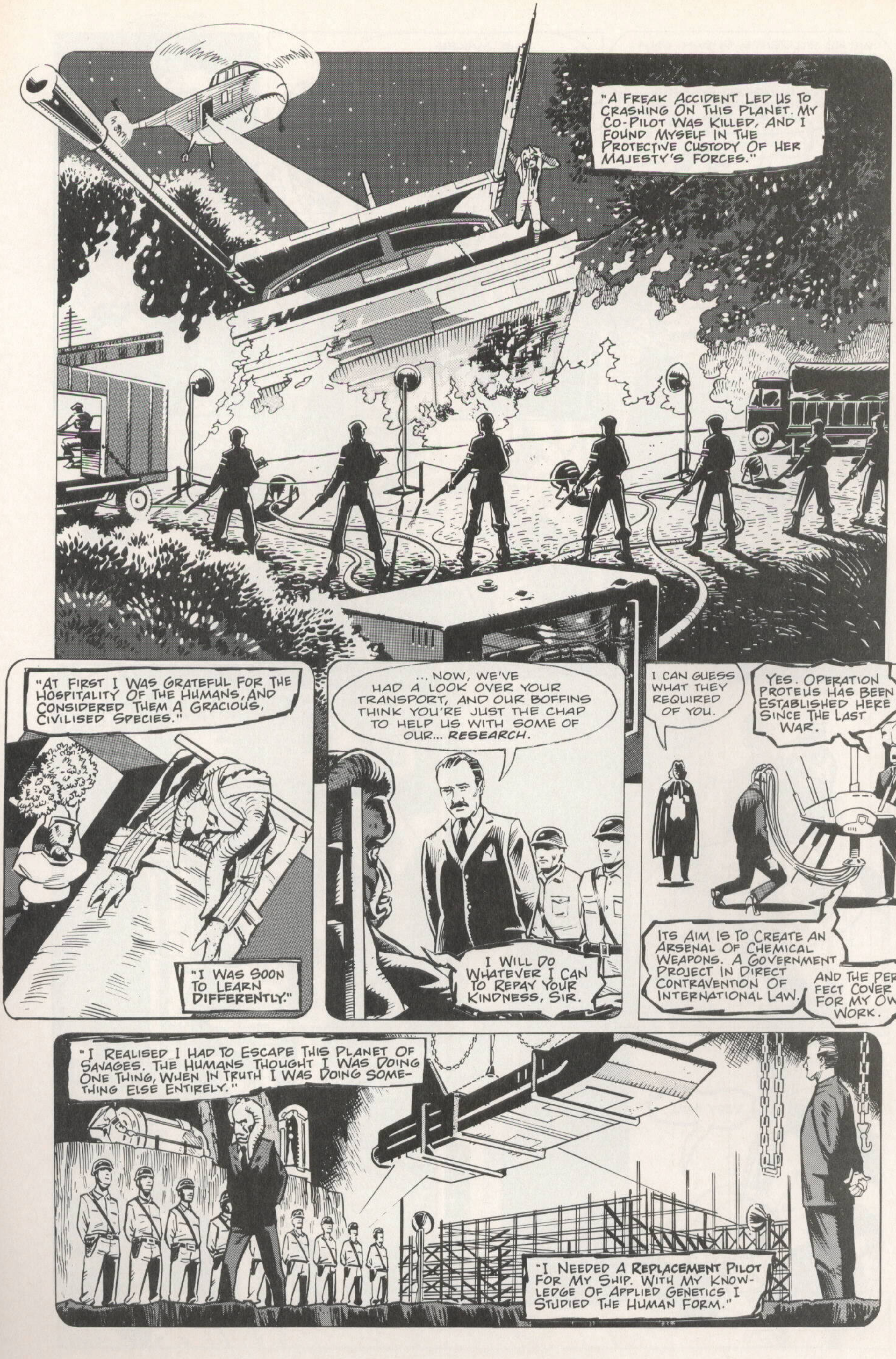
## PART TWO

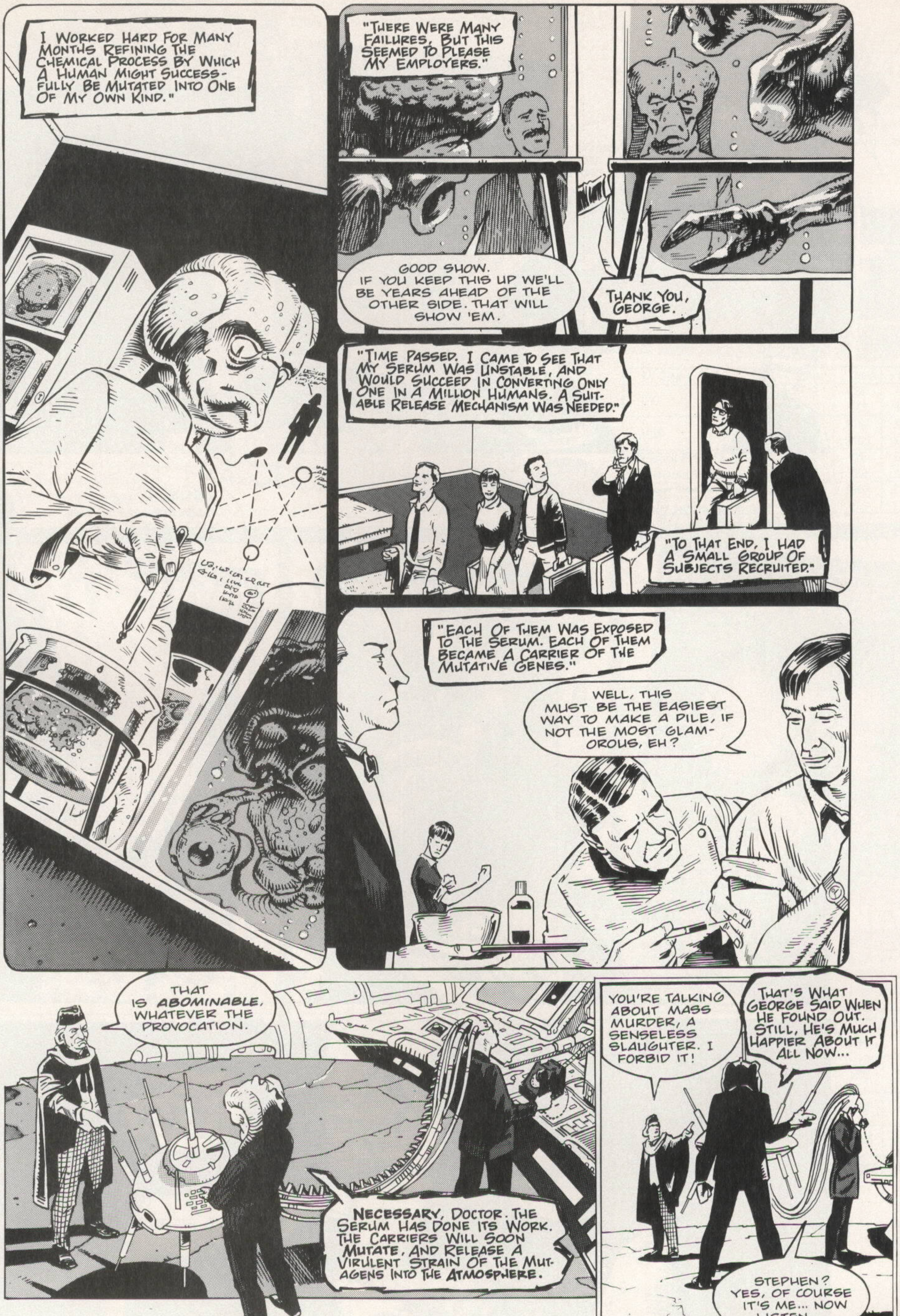
STORY: GARETH ROBERTS
ART: MARTIN GERAGHTY
LETTERING: ELITTA FELL
EDITOR: GARY GILLATT

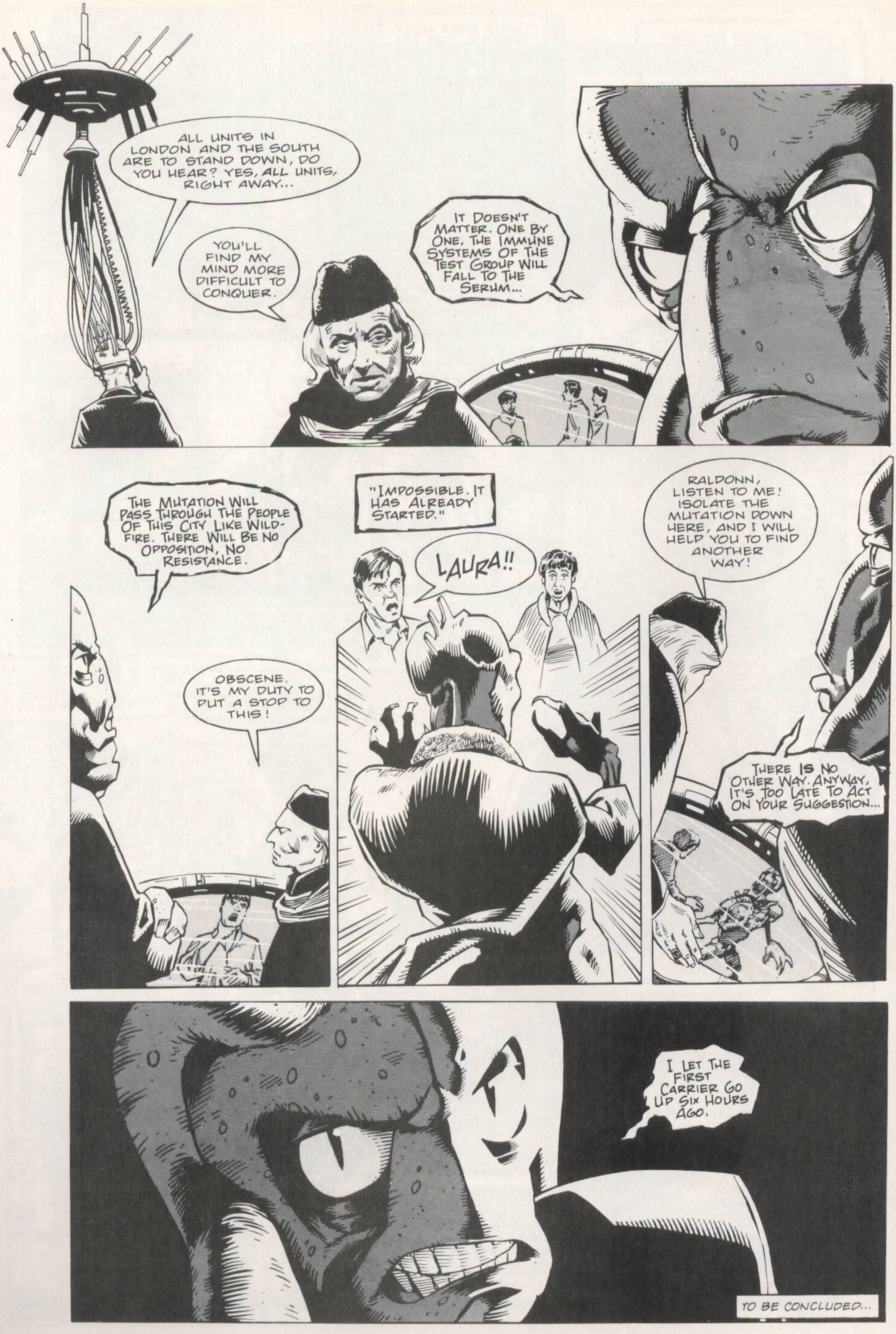

KING'S CROSS...
OH, GRANDFATHER. WHY DO YOU ALWAYS GET INTO TROUBLE?
YOUR "GRANDFATHER" CAN'T SEEM TO STOP HIMSELF INTERFERING, MISS FOREMAN.
W-WHAT? WHO'S THERE?
DOWNWARDS...
WELL, SIR. YOU APPEAR TO RECOGNISE ME, BUT I'M QUITE SURE I DON'T RECOGNISE YOUR FACE. AND IT WOULD BE HARD TO FORGET.
I AM RALDONN. I SENSED YOUR ARRIVAL IN LONDON FOUR MONTHS AGO– A SUDDEN RIPPLE IN THE FABRIC OF TIME. THERE WAS ONLY ONE PERSON YOU COULD BE.
MY ONLY DISAPPOINTMENT IS THAT YOU DIDN'T GET HERE SOONER.
I WOULD CONSIDER IT A VIRTUE TO BE DISGUSTED BY THESE MONSTROUS DABBLINGS. WHAT HAS GIVEN YOU THE RIGHT TO EXPERIMENT ON THESE PEOPLE?
THEY'RE ONLY HUMANS, DOCTOR.
THEY HAVE NO RESPECT FOR EACH OTHERS' LIVES. WHY, THEN, SHOULD I RESPECT THEM?


TCH. SOPHISTRY, SIR, NOTHING BUT EVASION AND SOPHISTRY. THESE ARE INTELLIGENT, SENTIENT BEINGS!
BUT SO EASILY EXPLOITED. AH, LOOK... YOUR COMPANION.
GROVE, ESCORT THE YOUNG LADY TO THE GUEST SUITE.
AT ONCE, SIR.
I WARN YOU NOT TO HARM HER!
I DON'T INTEND TO. NOW, DOCTOR. YOU DESERVE ANSWERS...
IT WILL BE GOOD FOR ME TO TALK TO SOMEONE OTHER THAN A PRIMITIVE.
NEARBY...
CLIVE, FOR GOODNESS' SAKE. YOU NEED TO SLEEP.
I CAN'T. THERE'S SOMETHING WRONG. NOT JUST DICK... SOMETHING WRONG ABOUT THE WHOLE PROJECT.
...AND YOU'LL BE QUITE COMFORTABLE. THERE'S A ROOM SPARE. GOOD EVENING.
WHO THE HELL ARE YOU?
MY-MY NAME'S SUSAN. SUSAN FOREMAN.
LAURA DANIELS. YOU LOOK A BIT YOUNG FOR THE PROJECT, SUSAN.
OH, I'M JUST VISITING WITH MY GRANDFATHER. THIS PLACE IS BEAUTIFUL. WHAT ARE YOU ALL DOING DOWN HERE?
THEY HAVEN'T TOLD YOU?


WE'RE STUDENTS, SUSAN, ON A MONTH'S RELEASE FROM COLLEGE. THE GOVERNMENT TEST SOME MEDICINES ON US, AND WE PICK UP FIVE HUNDRED POUNDS FOR OUR TROUBLE. NOT A BAD DEAL.
SHE MAKES IT SOUND VERY ATTRACTIVE. TRUTH IS, WE HAVEN'T SEEN DAYLIGHT IN **WEEKS**, AND NOW–
WAIT A MINUTE. THAT MAN–
DICK? YOU'VE SEEN HIM?
WELL...
I SAW SOMEBODY THAT LOOKED A LITTLE LIKE HIM.
MEANTIME...
A FIENDISH BUSINESS. DELIBERATE GENETIC ACCELERATION. BUT **WHY**? YOU PROMISED ME AN **EXPLANATION**.
VERY WELL.
"I AM A SCIENTIST, LIKE YOU, DOCTOR, ON A MISSION TO EXPLORE AND QUANTIFY THE MARVELS OF SPACE."
"MY CRAFT WAS POWERED BY THE PSYCHIC ENERGY GENERATED FROM THE MIND OF MYSELF AND MY CO-PILOT. WE TRAVELLED THE UNIVERSE PEACEFULLY FOR HUNDREDS OF EARTH YEARS."


"A Freak Accident Led Us To Crashing On This Planet. My Co-Pilot Was Killed, And I Found Myself In The Protective Custody Of Her Majesty's Forces."
"At First I Was Grateful For The Hospitality Of The Humans, And Considered Them A Gracious, Civilised Species."
"I Was Soon To Learn **Differently**."
... Now, We've Had A Look Over Your Transport, And Our Boffins Think You're Just The Chap To Help Us With Some Of Our... **Research**.
I Will Do Whatever I Can To Repay Your Kindness, Sir.
I Can Guess What They Required Of You.
Yes. Operation Proteus Has Been Established Here Since The Last War.
Its Aim Is To Create An Arsenal Of Chemical Weapons. A Government Project In Direct Contravention Of International Law.
And The Perfect Cover For My Own Work.
"I Realised I Had To Escape This Planet Of Savages. The Humans Thought I Was Doing One Thing, When In Truth I Was Doing Something Else Entirely."
"I Needed A **Replacement Pilot** For My Ship. With My Knowledge Of Applied Genetics I Studied The Human Form."


I Worked Hard For Many Months Refining The Chemical Process By Which A Human Might Successfully Be Mutated Into One Of My Own Kind."
"There Were Many Failures, But This Seemed To Please My Employers."
GOOD SHOW. IF YOU KEEP THIS UP WE'LL BE YEARS AHEAD OF THE OTHER SIDE. THAT WILL SHOW 'EM.
Thank You, George.
"Time Passed. I Came To See That My Serum Was Unstable, And Would Succeed In Converting Only One In A Million Humans. A Suitable Release Mechanism Was Needed."
"To That End, I Had A Small Group Of Subjects Recruited."
"Each Of Them Was Exposed To The Serum. Each Of Them Became A Carrier Of The Mutative Genes."
WELL, THIS MUST BE THE EASIEST WAY TO MAKE A PILE, IF NOT THE MOST GLAMOROUS, EH?
THAT IS ABOMINABLE, WHATEVER THE PROVOCATION.
Necessary, Doctor. The Serum Has Done Its Work. The Carriers Will Soon Mutate, And Release A Virulent Strain Of The Mutagens Into The Atmosphere.
YOU'RE TALKING ABOUT MASS MURDER, A SENSELESS SLAUGHTER. I FORBID IT!
That's What George Said When He Found Out. Still, He's Much Happier About It All Now...
STEPHEN? YES, OF COURSE IT'S ME... NOW LISTEN...


All Units In London And The South Are To Stand Down, Do You Hear? Yes, ALL Units, Right Away...
You'll Find My Mind More Difficult To Conquer.
It Doesn't Matter. One By One, The Immune Systems Of The Test Group Will Fall To The Serum...
The Mutation Will Pass Through The People Of This City Like Wildfire. There Will Be No Opposition, No Resistance.
Obscene. It's My Duty To Put A Stop To This!
"Impossible. It Has Already Started."
LAURA!!
Raldonn, Listen To Me! Isolate The Mutation Down Here, And I Will Help You To Find Another Way!
There IS No Other Way. Anyway, It's Too Late To Act On Your Suggestion...
I Let The First Carrier Go Up Six Hours Ago.
To Be Concluded...

SPECIAL #11
The Magazine of Cult Television
£2.95
TV ZONE
The Daleks invade again
DOCTOR WHO AT 30 SPE
Join our celebrations with...
A whole host of stars and their memories of working on
DOCTOR WHO
JON PERTWEE
PETER DAVISON
COLIN BAKER
and
SYLVESTER McCOY
interviewed
With the latest WHO productions and 30th Anniversary William Hartnell poster
PLUS
WILD PALMS: ANGIE DICKINSON & Competit
ISSUE 66
THE MONTHLY MAGAZINE OF CULT TELEVISION
£2.25
Special poster inside
THE X-FILES
Season 2 episode guide
James Conway on directing
STAR TREK
DOCTOR WHO
THE SPIRIT LIVES ON IN THE NINETIES

TV Zone is published monthly priced £2.25 / US $4.95 with four quarterly special issues priced £2.95 / US $6.95. Single issues are available at cover price plus 80p / US $2

# SUBSCRIPTIONS

**WHY YOU SHOULD SUBSCRIBE:**

★ You'll never miss an issue

★ Each issue is delivered to your home for free!

★ Because we send the magazines from the printers you will receive your copy before most newsagents

★ You save between 10% and 25% off the current cover prices — the longer the subscription the bigger the saving

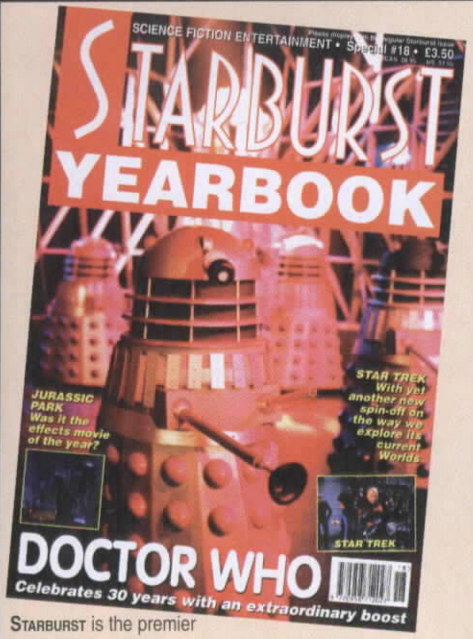
★ You are safeguarded against any future price increases for the life of the subscription

CAROLINE JOHN
MEETING MISS SHAW

Catch up with all your favourite tv programmes in **TV Zone**, the acclaimed magazine of cult TV - now in its sixth year. Each issue includes star interviews, in-depth episode guides, reviews, the latest news and a fantasy flashback to a classic series.

| TV Zone | | 1 Year | 2 Years | 3 Years |
|---|---|---|---|---|
| UK | Full | £35 | £67 | £95 |
| | Budget | £25 | £47 | £67 |
| USA | Full | $80 | $152 | $214 |
| | Budget | $55 | $105 | $148 |
| Europe Airmail & Rest of World Surface | Full | £39 | £76 | £112 |
| | Budget | £27 | £53 | £78 |
| Rest of World Airmail | Full | £53 | £102 | £150 |
| | Budget | £38 | £73 | £106 |

Single issues of all Visual Imagination magazines are available at cover price plus 80p / US $2


SCIENCE FICTION ENTERTAINMENT • Special #18 • £3.50
STARBURST
YEARBOOK
JURASSIC PARK Was it the effects movie of the year?
STAR TREK With yet another new spin-off on the way we explore its current worlds
STAR TREK
DOCTOR WHO
Celebrates 30 years with an extraordinary boost

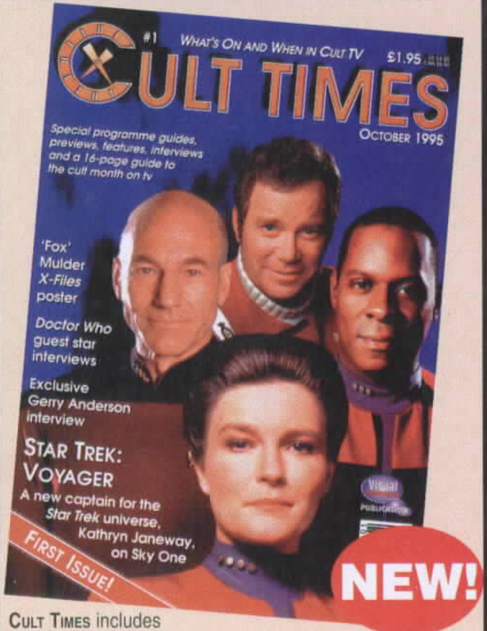
**Starburst** is the premier magazine of Science Fiction entertainment. **Starburst** is published monthly priced £2.50 / US $4.95 with four quarterly special issues priced £3.50 / US $7.95

| Starburst | | 1 Year | 2 Years | 3 Years |
|---|---|---|---|---|
| UK | Full | £39 | £75 | £105 |
| | Budget | £27 | £51 | £72 |
| USA | Full | $88 | $166 | $235 |
| | Budget | $60 | $112 | $158 |
| Europe Airmail & Rest of World Surface | Full | £45 | £86 | £126 |
| | Budget | £31 | £59 | £86 |
| Rest of World Airmail | Full | £60 | £116 | £170 |
| | Budget | £41 | £80 | £118 |

THE MAGAZINE OF HORROR ENTERTAINMENT #22
SHIVERS
The return of X-FILES to TV worldwide
Hammer's FRANKENSTEIN MUST BE DESTROYED Poster inside!
HR Giger's GHOST TRAIN Exclusive photos and storyboards
We remember the genius of
PETER CUSHING

**Shivers** provides a wide-ranging guide to the world of Horror. Film **Doctor Who** Peter Cushing featured in issue 22 (shown above). **Shivers** is published monthly priced £2.50 / US $4.95.

| Shivers | 1 Year | 2 Years | 3 Years |
|---|---|---|---|
| UK | £27 | £51 | £72 |
| USA | $60 | $112 | $158 |
| Europe Airmail & Rest of World Surface | £31 | £59 | £86 |
| Rest of World Airmail | £41 | £80 | £118 |


#1
WHAT'S ON AND WHEN IN CULT TV
£1.95
CULT TIMES
OCTOBER 1995
Special programme guides, previews, features, interviews and a 16-page guide to the cult month on tv
'Fox' Mulder X-Files poster
Doctor Who guest star interviews
Exclusive Gerry Anderson interview
STAR TREK: VOYAGER
A new captain for the Star Trek universe, Kathryn Janeway, on Sky One
FIRST ISSUE!
NEW!

**Cult Times** includes detailed listings, interviews and features on your favourite cult tv shows such as **Doctor Who**. Don't miss this brand new magazine! Published monthly priced £1.95 / US $4.50

| Cult Times | 1 Year | 2 Years | 3 Years |
|---|---|---|---|
| UK | £21 | £40 | £56 |
| USA | $49 | $92 | $130 |
| Europe Airmail & Rest of World Surface | £26 | £49 | £71 |
| Rest of World Airmail | £37 | £71 | £103 |

As well as by post, credit card orders can also be made by fax on 0181 875 1588 or by telephone on 0181 875 1520. For USA fax 01144 181 875 1588 or telephone 01144 181 875 1520

| Magazine | Number of years 1 | 2 | 3 | Full | Budget | State if renewal or issue to start: Renew | Next | Particular issue | Price |
|---|---|---|---|---|---|---|---|---|---|
| **TV Zone** | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| **Starburst** | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| **Shivers** | ☐ | ☐ | ☐ | | | ☐ | ☐ | ☐ | ☐ |
| **Cult Times** | ☐ | ☐ | ☐ | | | ☐ | ☐ | ☐ | ☐ |

I enclose a cheque / PO payable to Visual Imagination Limited. TOTAL ☐

Or charge my Visa / Access / Mastercard this amount.

☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ Card Expiry date ☐☐/☐☐

(Supply card holder address if different from subscriber)

Signature for card payments

I would like to take advantage of a subscription to the magazines indicated

Name: ..............................................................

Address: ..............................................................

..............................................................

..............................................................

Postcode/ Zipcode: ..............................................................

Send completed form (or letter) to: **Subscriptions (M), Visual Imagination Limited, PO Box 371, London, SW14 8JL, UK**
**For USA and Canada: Subscriptions (M), Visual Imagination Limited, PO Box 156, Manorville, NY 11949, USA**

# The Fanzine Trap

operated by **John Ainsworth**

It may have seemed that *The Fanzine Trap* has rusted shut, but I have been allowed to prise it open once again and set another selection of fanzines loose on an unsuspecting public. So editors, please keep sending in your latest endeavours as they will all be perused and probably given a good airing in these pages.

If you would like your fanzine to be mentioned, please send a sample copy to *The Fanzine Trap*, Doctor Who Magazine, 13/15 Arundel Street, London, WC2R 3DX. Please also enclose a brief covering letter outlining the editorial stance of the magazine, its cost, how to order and who to make cheques payable to. *The Fanzine Trap* brings your publication to the attention of thousands of potentially interested readers. Happy editing.

**625 #20** (A5. 46 pages. £1.65. Cheques made payable to NICK COOPER from Nick Cooper, Staraker Publishing Society, 31 Gipton Wood Avenue, Oakwood, Leeds, LS8 2TA)
I wanted to leap maniacally in a small field when this fanzine came my way, it was such a pleasure to be given it. Although this issue has been a long time in the making, it is well worth the wait. Each page is packed with information and analysis of a wide variety of cult TV shows and films. This special vampire issue takes a look at the fascinating show *Forever Knight*, and Keith Topping gives the *Doctor Who* story *State of Decay* the once-over. Also by Topping is a very well researched piece on the TV coverage given to the Kennedy assassination which also includes a special two-page fold-out section! Buy this fanzine – now!

**MANDRIA #8** (A5. Full-colour cover with protective plastic wrap-around to stop the ink coming off on your hands, 58 pages. £2.80. Cheques made payable to DAVID BLENKINSOPP from David Blenkinsopp, 152 Victoria Road, Scarborough, North Yorkshire, YO11 1SX)
Simply and tastefully presented, this almost totally fiction-filled fanzine displays a reasonably high standard of writing with its nine tales. These include the ongoing *The Beast of Peladon*, *The Auton Trap* and Guy Blytham's *Meeting of Minds* which depicts a rather charming meeting between the Doctor and an aging Professor Quatermass.

**THINK TANK #28** (A5. 40 pages. £1.50. Cheques made payable to M J NEWTON from Matthew Newton, Stable Cottage, The Old Rectory, Warmwell, Dorchester, Dorset, DT2 8HQ)
I like this one. Editor Matthew Newton, who has penned much of the contents, describes his publication as a mix of "normal serious fanzine type articles with a collection of somewhat silly articles intended to raise a smile." Always looking for a quick laugh, I was drawn to the humour which indeed is most amusing. The article, *A Load of Balls* suggest various *Doctor Who* methods of choosing your lottery numbers. It could be you!! A good effort and well put together.

TIME SCREEN
The Magazine of British Telefantasy
Number 21
Spring 1995
£2.95
BRITISH TELEFANTASY IN C ICS

**TIME SCREEN #21** (A4. Full colour cover, 40 pages. £2.95. Cheques made payable to TIME SCREEN from Time Screen, 88 Edlington Lane, Warmsworth, Doncaster, DN4 9LS)
This excellent edition is an essential bible to anybody who has a serious interest in British television fantasy in comic strip form. From the very first appearances of *Four Feather Falls* and *Supercar* in *TV Comic*, right up to date with *Red Dwarf*; every show that's ever had a comic strip is discussed and given at least a passing mention, including, of course, *Doctor Who*.

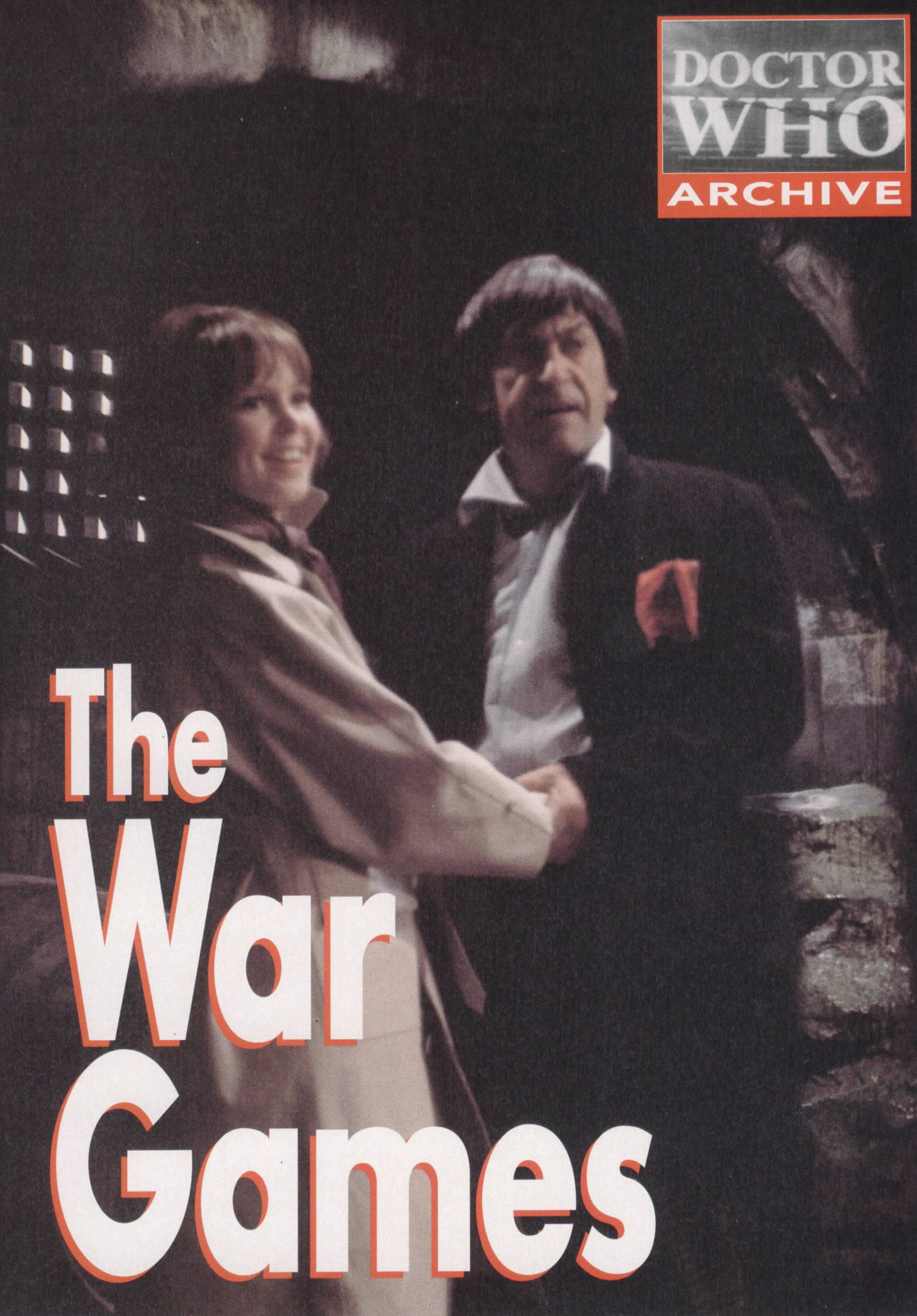
Also worth purchasing from the same address for only £2.00 is an accompanying publication that lists the individual comic strip adventures of the various shows and where and when they were published. Highly recommended.

**WOLFWEED #0** (A5. 36 pages. £1.00. Cheques made payable to LEIGH HUNT, from Leigh Hunt, 4 Roebuck Close, Ashtead, Surrey, KT21 2DN)
This wonderfully-titled 'zine is a mixture of *Doctor Who* fiction, articles and reviews along with pieces on *Babylon 5*, *The X Files* and *Star Trek*. Purchasers are also presented with a "free" indie music supplement! Having not been conned into liking "indie music", I am unable to comment on this part of the mag aside to say, thank goodness, it's free. However, the rest of the mag is a good read, featuring a large helping of fiction, an article on Peter Elson's covers for Virgin's *New Adventures* books and a guide to which fanzines to buy . . . Mmm, sounds familiar.

ZEG
the future(?) of Doctor Who
all our tomorrows
PLUS EXCLUSIVE!!
a scottish fanzine
one

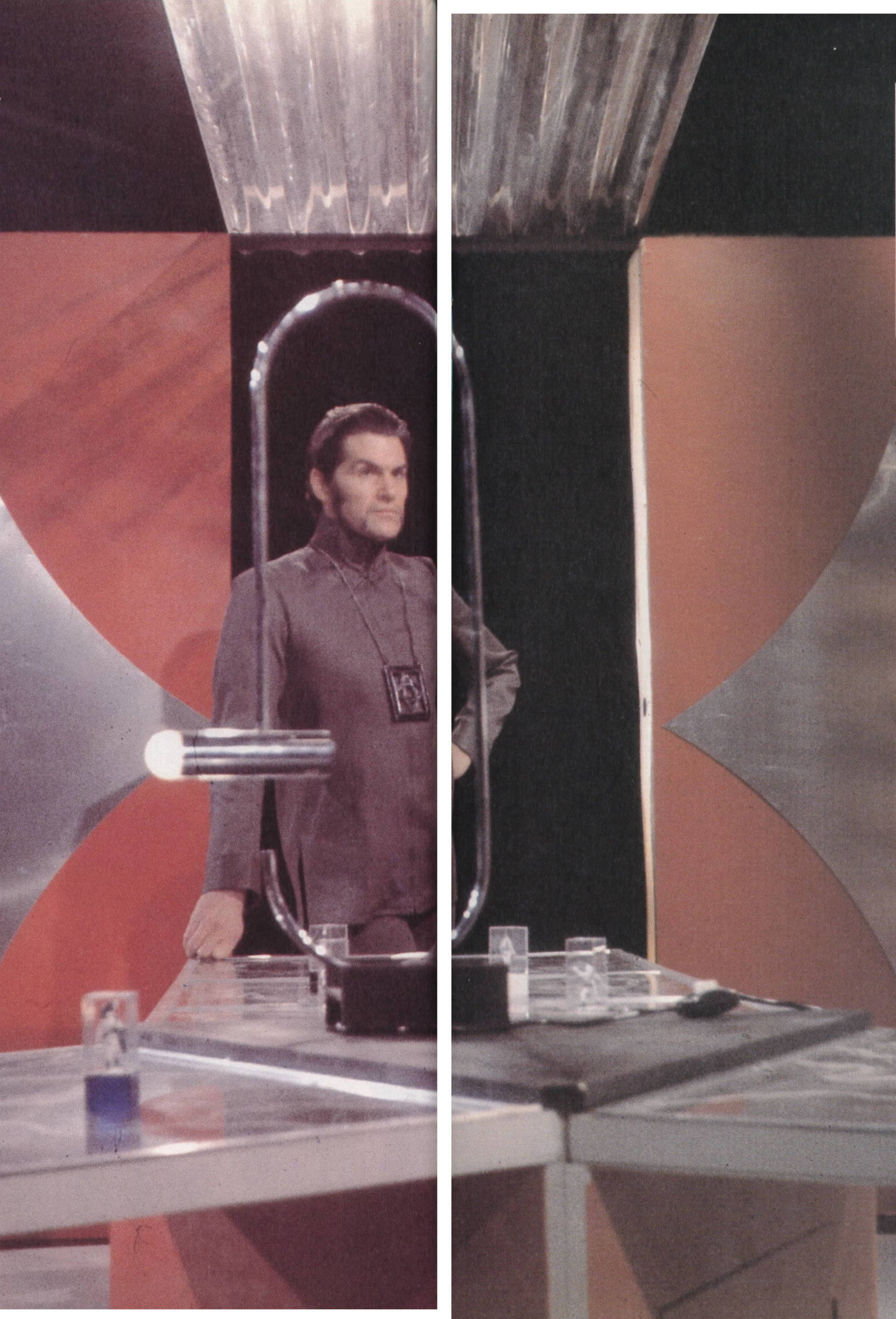
**ZEG #1** (A5. Full-colour cover, 32 pages. Full-colour cover, Published quarterly. £2.00 for one issue, £6.00 for a four-issue subscription. Cheques made payable to ALAN MORTON from Alan Morton, 86 Busby Road, Carmunnock, Glasgow, G76 9BJ)
A wholly Scottish production, *Zeg* is actually the new, improved incarnation of the earlier Gaelic mag, *Paisley Pattern*. Editor Alan Morton has produced a very stylish little magazine which is intelligent, informative and amusing. Mostly *Who*-related articles, but with some other telefantasy thrown in. I was quite tickled by the picture on page seventeen that depicts K9 blasting a giant pillowcase!

***The Fanzine Trap*** **returns in three months' time, so keep your Doctor Who publications rolling in.**



# The War Games

# SYNOPSIS



### EPISODE ONE (drn: 25'00")

The TARDIS materialises in a wartime wasteland. The Doctor, Jamie and Zoe are rescued from an artillery barrage by Lady Jennifer Buckingham, a WVR driving an ambulance between the British and German lines near Ypres in 1917. The ambulance is captured by Germans, then rescued by Lieutenant Carstairs and his patrol. The group are taken to Major Barrington's command post where the Doctor's attempt to lead his friends back to the TARDIS is interpreted as a move towards the enemy lines. The presence of the civilians is relayed to a nearby chateau which is acting as an army headquarters, where General Smythe decides to question the trio himself. Smythe enters his office and operates a hidden videoscreen tele-communications unit, ordering 5000 more specimens for the British Sector of the 1917 Zone. When the Doctor's party arrive at headquarters, Captain Ransome finds that Smythe seems to have vanished from inside his office.

Before accompanying Barrington to headquarters, Jennifer and Carstairs realise they both have partial amnesia concerning recent events. Smythe emerges from his office and, donning a pair of spectacles, exerts a hypnotic power over Ransome and Barrington, making them remember what he wants them to. A court martial is convened where Smythe uses his powers to have Barrington and Carstairs bring a guilty verdict against the trio. Jamie is sent to a military prison as a deserter, Zoe is sentenced to ten years imprisonment for treason while the Doctor is to be executed at dawn the next day.

Zoe's attempt to steal the keys to the Doctor's cell – during which time she finds Smythe's videoscreen — is rendered fruitless when they meet Ransome's firing squad. The Doctor is tied to a stake before the soldiers. They take aim, and a shot rings out . . .

### EPISODE TWO (drn: 25'00")

A sniper has shot one of the soldiers, and in the confusion Zoe releases the Doctor and they flee into the woods. Ransome reports events to Smythe, whom he finds about to enter a strange TARDIS-like box which vanishes from his office – the General having hypnotised Ransome to forget this. The Doctor and Zoe locate the military prison holding Jamie, and the Doctor bluffs his way in to see Commandant Gorton, posing as a security inspector from the War Office. Jamie has been imprisoned with a redcoat who believes the year is 1745 and who became lost in a mist. The pair unsuccessfully attempt to escape, and Jamie is brought before the Doctor and Gorton. Zoe knocks Gorton out, but the trio run into Ransome again who recaptures them.

Back at headquarters, both Jennifer and Carstairs believe that there was something amiss about the court martial and now recall entering a strange mist before their amnesia. The Doctor tells Carstairs about the videoscreen in Smythe's office. Jennifer sends Ransome away on a fake errand, allowing the Doctor to prove his claims about the device. The screen becomes active, and Smythe sees the group from another location. The Doctor's party flee in the ambulance, and when Smythe returns in the strange box, he orders artillery fire against the vehicle.

In No Man's Land, the ambulance vanishes in a mist. It materialises out of the forcefield on a peaceful hillside. Suddenly, soldiers from ancient Rome appear and charge the ambulance. Carstairs tries to restart the vehicle . . .

### EPISODE THREE (drn: 24'30")

The ambulance starts and reverses back to No Man's Land where the Doctor says that they passed into another time zone. It is essential that he gets a map of the time zones and suggests they return to the chateau. Carstairs pretends to bring the trio in as prisoners, but this is a ruse to overpower Ransome and search Smythe's office. Using an explosive, the Doctor opens the General's safe and extracts a map of the different zones. At the centre is a blank area which the Doctor determines to reach. The group set off in the ambulance, but are captured and taken to a German trench command post. The Doctor, Jamie and Zoe almost succeed in convincing Lieutenant Lucke of the truth when his superior, Kaptain Von Weich, enters and – using a monocle – tells Lucke that the group are spies who must be shot. The Doctor and Jamie manage to trick Lucke into handing his gun over and the trio escape back to Jennifer and Carstairs at the ambulance.

Information about the "time travellers" is relayed by Von Weich via video screen back to a control room in which the War Chief is telling Smythe that the War Lord is pleased with progress. A general alert for the ambulance is put out across all time zones. As the vehicle enters the American Civil War Zone of 1862 it is trapped in an ambush. Carstairs is left behind fighting off Confederate soldiers. The ambulance runs out of petrol, forcing the Doctor's party to walk to a barn in which they see one of the boxes materialise. Many American soldiers emerge. The Doctor goes inside to investigate and Zoe follows. They are still inside when the box dematerialises, leaving Jamie and Jennifer behind . . .

### EPISODE FOUR (drn: 23'30")

Investigating the box, which is bigger inside than out, the Doctor and Zoe see ranks of hypnotised soldiers being delivered to the zones. Jamie and Jennifer are captured by Yankee soldiers, but are then released after a Confederate counterattack. Unfortunately the Captain in charge of the Confederates is Von Weich, who tells his men that the pair are spies. Jamie and Jennifer are released by Harper, a soldier who is immune to Von Weich's hypnotic stare – he is one of the resistance. The escapees are soon recaptured by the Confederates and returned to the barn, just before the resistance attacks the building and captures Von Weich.

The Doctor and Zoe find that the box takes them to Central Control on remote control. Donning the spectacles worn by the fake officers and technicians, the pair infiltrate a demonstration of the mental processing technique which conditions the soldiers into obeying the aliens and making them believe that they are still on Earth. The specimen for the test is Carstairs, who again becomes servile to the aliens' commands. The Doctor learns how the process can be reversed, but is then recognised by the arriving War Chief. In the ensuing panic, Zoe becomes separated from the Doctor. She is glad to find Carstairs, who then draws a gun on her and says that he must shoot her as a German spy . . .

### EPISODE FIVE (drn: 24'37")

Carstairs' gun is empty. The processing scientist arrives and Zoe is taken to the Security Room where the alien Security Chief uses the truth machine on her. He is puzzled by her talk of being born in the twenty-first century and of the TARDIS. His attempts to have her identify resistance soldiers are fruitless, but the Security Chief keeps his findings secret from his rival, the War Chief.

The Doctor returns to the processing room where he tricks the scientist into deprocessing Carstairs. They overpower the scientist and go to find Zoe.

Von Weich is held prisoner by the resistance, led by Sergeant Russell, but manages to activate the emergency signal on a video screen in the barn. The alert summons the Chiefs from the Security Room, allowing the Doctor and Carstairs to rescue Zoe, who has memorised the resistance groups. The aliens decide to send guards in one of their time-space machines to the American Civil War Zone, where Russell's men overpower them. Jamie insists that he must travel in the box and takes Russell and two men with him, leaving Jennifer to care for the wounded resistance fighters.

The Security Chief is curious about how the War Chief recognised the intruders and why his rival came to his people offering the knowledge necessary for the plans: space/time travel is a secret known only to the War Chief's people. An arriving transporter fails to follow routine, and the Doctor, Zoe and Carstairs watch from hiding as Jamie and Russell emerge into an alien ambush, the strange weapons cutting them down . . .

### EPISODE SIX (dm: 22'53")

The stunned prisoners are taken to be studied by the scientist, to whom the Security Chief explains that he is collecting evidence against the War Chief for the War Lord. His concern is that the War Chief is bringing in others of his race, the Time Lords, to gain power. The scientist checks the prisoners' brain patterns and, finding that Jamie has never been processed, sends him to the Security Chief. The Doctor overpowers the scientist and rescues Russell. The Security Chief's failure to catch the escapees in Central Control prompts him to attempt to frame the War Chief as being in league with the intruders.

Disguised as soldiers, the Doctor's party rescue Jamie from the Security Room and then make for the landing bay where Russell and Zoe are dispatched back to the American Zone. Back at the barn, Von Weich is guarded by Private Moor, whom he tries to hypnotise into attacking Russell when the transporter materialises. Moor overcomes the influence and shoots Von Weich.

The Doctor, Jamie and Carstairs manage to steal the processing machine and enter one of transporters. Unfortunately the War Chief stops it dematerialising and then activates the dimensional control from the landing bay. Unless the Doctor's party surrender, they will be crushed . . .

### EPISODE SEVEN (dm: 22'28")

The Doctor emerges from the machine under a flag of truce, but uses gas valves to create a diversion during which he steals the master circuit rods for the machine – a sidrat – and re-enters the craft. The Doctor, Jamie and Carstairs arrive in the Roman Zone, then return to No Man's Land to be captured by British Soldiers and taken back to the chateau. Smythe orders the Doctor's immediate execution by firing squad.

The War Lord arrives to find his operation in chaos, with the Security Chief accusing the War Chief of treachery. Smythe informs Central Control that the Doctor is already dead – without having revealed the location of the processing machine. The Doctor is saved when Zoe and Russell lead a resistance attack on the chateau. Smythe attempts to deactivate the area control, but Russell shoots him. The War Lord orders the human troops to attack the chateau from all sides, but the Doctor counters by creating a time zone around the chateau which only the resistance can pass through. The Security Chief takes some guards in a sidrat to raid the chateau, and the resistance can only watch as the Doctor and the processing machine are both recaptured by the Security Chief and vanish in the sidrat . . .

### EPISODE EIGHT (dm: 24'37")

At Central Control, the Doctor is taken to the Security Room for interrogation. The Security Chief attempts to prove his alliance with the War Chief. The fruitless questioning is halted by the War Chief who takes the Doctor to the empty War Room for a private conversation. It becomes clear that both are renegade Time Lords, the Doctor having stolen his TARDIS. The War Chief reveals the War Lord's plan to kidnap soldiers from Earth and set them to battle, using only the strongest survivors to form an army that will bring a ruling power to the galaxy – a United Galactic Empire. Wanting the Doctor as an ally, the War Chief assures the War Lord that the Doctor has changed sides. However, the War Chief has plans for power of his own, without the aliens.

At the chateau, Russell attempts to make contact with the other resistance leaders. The Mexican leader, Arturo Villar, arrives with his men and soon a plan is devised to attack telecommunications units in each zone and so draw the guards away from Central Control. As the attacks start, the aliens plan to use a neutron bomb to wipe out all the humans – unless the Doctor can prove his loyalty by capturing the resistance.

The resistance return to the 1862 barn when the Doctor appears on the video screen, telling them that he is in control and sending a machine for them. Russell, Carstairs, Villar, Jamie and Zoe travel to Central Control, to find the Doctor, War Chief and Security Chief waiting with alien guards . . .

### EPISODE NINE (dm: 24'34")

While the prisoners are taken to the processing room, the Doctor asks the War Chief about the time technology he has given the aliens, and the War Chief admits his design for the sidrats means that they have a limited life-span. The Doctor offers to make the processing machine more effective. This is a ruse to gain access to his friends who – apart from Villar – pretend to be reprocessed. Meanwhile, the Security Chief listens to surveillance recordings of the War Chief, and confirms his suspicions of treachery.

The War Chief is arrested, but freed by the Doctor and his friends who use him in an attack on the War Room. The Security Chief is gunned down by the War Chief and the war games are halted. With only two sidrats still operational, the Doctor has the problem of getting the soldiers back to Earth. Reluctantly, and to the War Chief's horror, he creates a box containing his thoughts, which he sends to the Time Lords in an appeal for help. The War Chief attempts to escape Central Control, but is gunned down by the War Lord's guards – the War Lord having heard the surveillance tapes. The Resistance capture the War Lord as the Doctor says it is time for him to leave – assuring that the Time Lords will return them home.

Jamie and Zoe insist on accompanying the Doctor back to the TARDIS, but as they approach the police box in No Man's Land, a forcefield generated by the approaching Time Lords holds them back from the ship . . .

### EPISODE TEN (dm: 24'23")

The Doctor, Jamie and Zoe manage to enter the TARDIS and dematerialise, with the Doctor attempting to give his people the slip. He explains to his companions that the Time Lords are immensely civilised beings who have the secret of time travel and can live forever barring accidents. However, they use their powers only to observe the affairs of others, whereas the Doctor wished to become involved. Landings on the sea and in space fail to shake off the Time Lords who take control of the TARDIS and return it to the Doctor's home planet. There, they are escorted to a chamber where the War Lord is standing trial before the three robed Time Lord figures, accused of unlawful mental processing and kidnapping of the humans. A sidrat arrives, containing alien guards. They rescue the War Lord and take the Doctor, Jamie and Zoe hostage in an attempt to steal the TARDIS. The Doctor uses the TARDIS' lights against the aliens, who are then trapped in a forcefield by the Time Lords and dematerialised – as if they never existed.

The Doctor is the next to stand trial, proudly explaining how he has fought evil. He raises awkward questions which the Time Lords need to consider, and during his short time alone he makes an abortive escape attempt to reach the TARDIS with Jamie and Zoe. Another forcefield traps them, and the trio are forced to say their goodbyes. In the courtroom, the Doctor sees Zoe back on the Space Wheel and Jamie in eighteenth-century Scotland – each returned a moment before they left and so having lost all memory of everything except their first adventure with the Doctor.

The Time Lords accept the Doctor's argument that there is still evil to be fought, and so sentence him to exile on Earth in the twentieth century, during which time he will lose the secret of the TARDIS. His appearance will also change again. The Doctor's protests are fruitless, as the Time Lords send him spinning away into the darkness . . .

# PRODUCTION

The final story of the Patrick Troughton era, *The War Games*, was written after two other planned serials fell through. In the summer of 1968, assistant script editor Terrance Dicks commissioned his old writing partner Malcolm Hulke, who had co-scripted *The Faceless Ones* in 1967, to develop a six-part storyline. On Friday 5th July Hulke was commissioned for a breakdown on *Doctor Who and the Impersonators*. This storyline was apparently scheduled as the penultimate serial of the season, Serial ZZ, replacing a six-part version of *The Space Trap* (latterly *The Krotons*) by Robert Holmes. The Holmes serial itself was a replacement for another story dropped in June (probably the third Yeti story *The Laird of McCrimmon* – abandoned after disagreements between script editor Derrick Sherwin and writers Mervyn Haisman and Henry Lincoln). Hulke was formally commissioned in October for the serial.

The final story of the season, Serial AAA, was to be a four-parter written by Sherwin, planned since June 1968. These two serials were still scheduled as late as Monday 4th November when Patrick Troughton was contracted for Serial AAA, to be recorded on Fridays from 23rd May to 13th June 1969. Because of the week the team expected to lose over Christmas, *Doctor Who* would be running just over a week ahead of transmission by then, and the final serial would not have a week of pre-filming on location or at Ealing.

Troughton's decision to leave the series was brought about by various factors. The production schedule was very demanding, leaving him exhausted at times. He was also concerned about type-casting and informed producer Peter Bryant that he had always intended to do *Doctor Who* for three years.

In mid-November both *The Impersonators* and the Sherwin serial ran into problems. Rather than replace two serials in a season that had lost several scripts at a late stage (such as *The Prison in Space* and *The Dream Spinner*), it was decided to combine these into a single, epic ten-part storyline. By the time Frazer Hines was contracted for his last two serials on Wednesday 20th November, Serial ZZ was a ten-part story. *Doctor Who and the Impersonators* was formally abandoned on Monday 30th December.

It was agreed that Hulke would collaborate with Dicks in writing the story. Dicks was now script editor, with Sherwin in turn taking more of a hand in producing the series alongside Bryant.

Hines had indicated to the press in the autumn that he was to be leaving at the end of the season. Also, BBC1 would be moving to colour from November 1969, making Serial ZZ the final monochrome story. Sherwin and Bryant were keen to set more stories on Earth after the success of *The Invasion*, their pilot story for the new format. The Hulke/Dicks story would thus wrap up the Sixties era of *Doctor Who* with a very special conclusion.

Sherwin suggested that the Doctor should face a problem too great for him to solve alone – thus forcing him to call upon his own people, the mysterious Time Lords, and so sacrifice his wandering in time and space. The introduction of the Time Lords would allow *Doctor Who* to end at that point if necessary – or introduce the new format. The nature of the Doctor's own people (who, apart from the Monk, had only been referred to obliquely up to this point and never by name) was outlined to Dicks by Sherwin.

On Monday 23rd December clearance for Dicks to collaborate with Hulke was given – resulting in Sherwin instead of Dicks script-editing the previous serial, *The Space Pirates*. Work started, with Hulke as principal writer, after a commission for the first episode on Monday 6th January 1969. The director was due to join in early February, so there was little time to prepare the scripts.

Troughton's departure was announced on Tuesday 7th January in *The Times* and *Evening News*, with Bryant commenting that the actor wished to avoid typecasting by leaving in the summer. Much of the Wednesday 22nd January edition of *Junior Points of View* was devoted to an outcry about his leaving (a feeling echoed on the programme by guest Cilla Black on 12th February and then again by viewers on 26th February). Having learnt that her two co-stars were leaving the show, Wendy Padbury elected to quit as well. She was contracted for Serial ZZ on Monday 27th January. By this time the first two scripts of the story, entitled *Doctor Who and the War Games*, had been delivered, with Episode Three arriving by Friday 31st January and Episodes Four and Five by Wednesday 19th February.

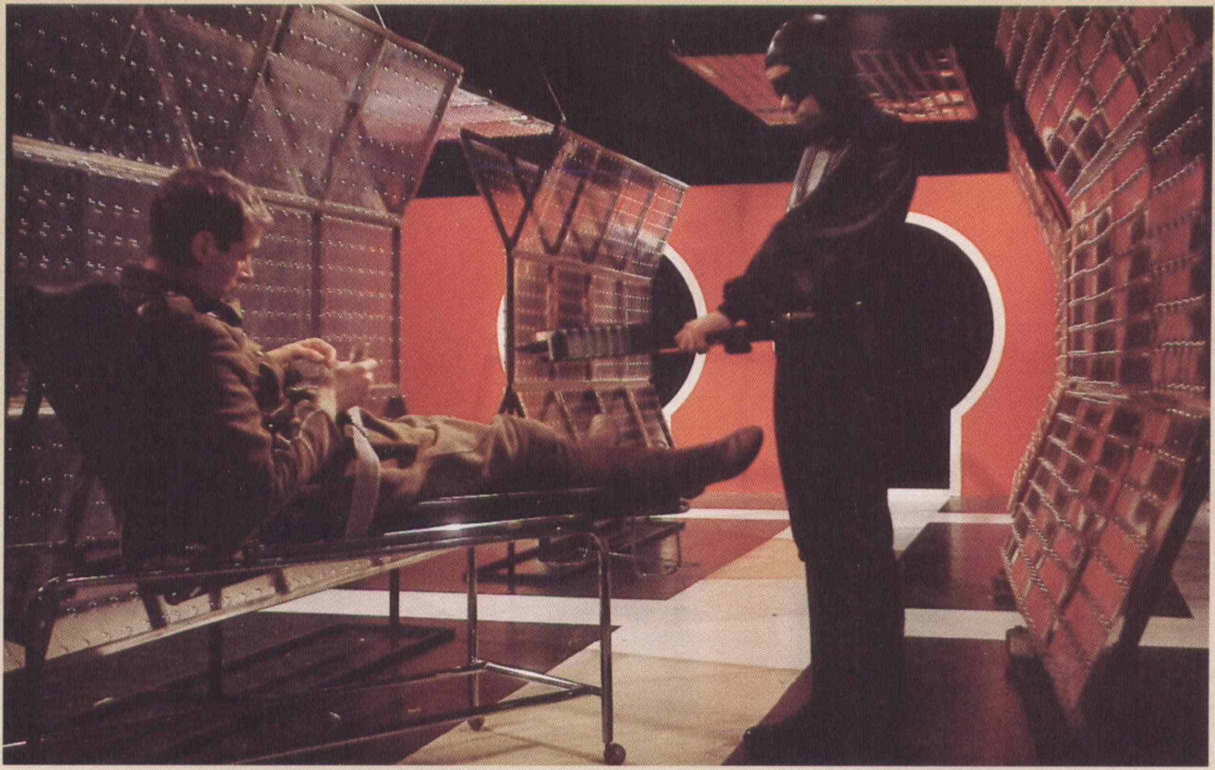
Scripting by Hulke and Dicks was very rapid, with the pair turning out an episode every two or three days. Dicks found that, although they knew how the serial was to start and finish, they had difficulty in sustaining the momentum in the middle episodes. Sherwin, who was to take over as producer from Bryant on *The War Games*, found the later scripts were underwritten and needed minor padding.

### LOCATION, LOCATION, LOCATION

The director assigned to handle the mammoth serial was David Maloney, a BBC staff director who had previously directed *The Mind Robber* and *The Krotons* in 1968. Maloney made various suggestions for the story, particularly with regards to the historical settings – his son suggesting periods interesting to younger viewers like the American Civil War and the Roman Empire. The designer was Roger Cheveley on his only *Doctor Who* serial (Cheveley booked a special experimental studio session on the serial for Wednesday 5th March), Michaeljohn Harris, who had worked on *The Evil of the Daleks* supervised visual effects, Nick Bullen remained on costumes as with *The Space Pirates* and Sylvia James had handled make-up since *The Abominable Snowmen*.

Because of the length of the serial, the largest amount of location filming to date was allocated to it – two weeks from late March to early April, double the time for a standard story. The knock-on effect was that the regular cast would not be available to record Episode Six of *The Space Pirates* on Friday 28th March, and so all their scenes for that episode were arranged for pre-filming at Ealing in mid-February.

The scripts for *Doctor Who and the War Games* were diffferent in some ways from the transmitted versions. Lady Jennifer is a VAD (Volunteer Ambulance Driver) instead of a WVR ( Women's Volunteer Reserve). The first scene with General Smythe and Captain Ransom originally included dialogue about the loss of 29,000 men over the last month and Smythe's determination to keep up the fighting no matter what the losses. In the original scripts, the War Lord, Security Chief and the alien officers do not wear thick spectacles to hypnotise the conditioned humans – this aspect being suggested by Maloney – but instead speak in a cold, harsh manner, eg "SMYTHE (ALIEN VOICE)". Some sequences of Ransom checking Smythe's empty bedroom again were deleted, as were Major Barrington's comments that Major Ellis replace him while he is at the chateau (named after David Ellis, Hulke's co-writer on *The Faceless Ones*). Two scenes set in the chateau cell were dropped completely. The first had Jamie picking the lock on the cell door with a bent nail, only to reveal Sergeant Major Burns and two soldiers who have come to take them to the General. The second had the Doctor, alone, finding a message



scratched into the cell wall: "Sentenced to death. No proper trial. It is all a fake. We are being used . . ." Scenes of Zoe evading the sentries to free the Doctor were also reduced prior to recording.

In Episode Two's script, the Doctor explains his manner of dress to Commandant Gorton by saying that he and Zoe got soaked walking miles in the rain and borrowed these "ridiculous clothes". The scenes at the chateau with Jennifer and Carstairs were longer, with the lieutenant admitting that he has never heard of Smythe before and Jennifer saying that although Smythe is meant to be at a conference, nobody has seen him leave the chateau. Ransom was also unable to recall how long he had been adjudant to Smythe. The cliffhanger was slightly different, ending with the Roman soldiers pursuing the Doctor, Jamie and Zoe down the hillside, with no problem in starting the ambulance.

The script for Episode Three made far more of the Doctor opening the Mills bomb to extract the amytol. Kapitan Von Weich became a major for a while before reverting to Kapitan. A short scene of Smythe in the War Room was dropped, in which he invites Von Weich to discuss the following day's offensive with him. Dicks and Hulke indicated that some of the alien technicians seen in the War Room could be female (none were in the televised version) and another short section which was dropped had the War Chief directing Von Weich to the 1862 zone. The space-time machines were named sidrats (a palindrome of TARDIS) and were described as making the same noise as the TARDIS.

The first indication that the aliens wore spectacles came in the script for Episode Four in which Zoe found "metal alien spectacles" stored in the sidrat. The scenes involving the scientist and his processing machine were originally set in the War Room, and the film sequences of Jamie and Jennifer in the American Civil War Zone were to have ended with them surrounded by Confederate horsemen. The alien security guards carried "neuron stun-guns" which were described as being small enough to holster, and for one of the later scenes in the War Room it was indicated that "The War Chief and Doctor Who look at one another for a moment with obvious mutual recognition".

Episode Five's script described the sidrats throughout as white boxes, and also had Zoe incorrectly defining TARDIS as standing for "Time And Relative Dimensional Intergalactic Ship" when being interrogated by the Security Chief (amended during rehearsals to Time And Relative Dimensions In Space as established in *The Time Meddler*). Spencer, a resistance soldier from Wellington's army of 1800, was also to be killed in the alien attack, and at the end of the episode Jennifer accompanies Jamie, Russell and Carstairs in the sidrat, along with their prisoner, Von Weich. On seeing the trap, one of the resistance soldiers shoots Von Weich, and Jennifer is then stunned with the others.

### OH! WHAT A LOVELY WAR

Padbury's departure was announced by the *Daily Mirror* and *The Sun* on Monday 24th February, stating that the twenty-one-year-old actress was to leave in June alongside Troughton and Hines, although the BBC said that a new series would be on air in the autumn. Scripts for Episodes Six and Seven were delivered prior to Tuesday 4th March, and on Tuesday 11th March, formal approval was given for Dicks to receive a co-writer credit on *Dr Who & The War Games*. By the time Episode Six was written, the decision had been taken to leave Jennifer in the 1862 zone, and Von Weich was also left there as prisoner to Private Moor (apparently an audition piece written especially for Troughton's son, David). More was made of the Doctor's party using gas masks to hide their identities in the alien's Central Control. Episode Seven ran under time and was extended with more dialogue – notably the bickering between the War Chief and Security Chief, the deprocessing of Du Pont and the subsequent conversation between the Doctor and Russell. However, one scene of Jamie joining Carstairs and Russell in discussing their tactics in the chateau was dropped. Smythe's aide was originally Sergeant Wilkins – later changed to Sergeant Major Burns, a character from Episode One. In the film sequence in No Man's Land, Jamie sees Zoe and the resistance attacking the machine-gunners. At the end of the episode, the Security Chief's raid does not recapture the processing machine.

Episode Eight was delivered by Monday 17th March, and changes were again made to it. Material with Zoe dictating the details of the resistance leaders to a soldier called Hopkins who then typed them up was dropped, and some of the dialogue between the Doctor and the War Chief was trimmed. Originally the War Chief comments "A man travelling about in a time-space machine – there's only one person you can be", to which the Doctor replies "There are at least two civilisations using space time machines." The War Chief also refers to the aliens as the War Lords at one point in the script, whereas only their leader had the title of the War Lord in the finish programme. Jamie's full name was spelt incorrectly as James Robert MacCrimon, and much of the resistance's speculation about the Doctor's motives in the closing scenes was removed.

Problems with budgets started again on Monday 17th March when, after a period of dispute, Sherwin informed Jack Kine, head of the visual effects department, that he wsa happy to let Kine dictate the level of the department's commitment to the series. This was followed up on Thursday 20th by another memo to Kine in which Sherwin stated that he was concerned about the effects cost on the story. The following day, Sherwin set in motion clearance checks to allow the use of a Cyberman, a Dalek, a Yeti, a Kroton, a Quark and an Ice Warrior as nostalgic elements at the climax marking the end of an era.

Episodes Nine and Ten were delivered shortly before filming began. In the script for Episode Nine, the Doctor explains that he can modify the processing machine because he knows more about the human mind than the alien scientist, and later tells Jamie that the Time Lords are "the leaders of my race" – a line omitted by the cast on recording. For the sequence of the Doctor placing his report into the small metal box (a sequence suggested by Maloney) the script indicated that there should be "a mixed-up babble of whispering voices".

The script for Episode Ten had many differences from the finished episode. Zoe assumes that the Doctor has built the TARDIS, but the Doctor explains that he "borrowed" it from the Time Lords who have lots of them (although the script refers to them as sidrats throughout). It is Jamie who accuses the Doctor of stealing the vessel. The Time Lords are described thus: "their life spans are infinite and they can travel through time and space". The TARDIS' first landing is on a remote, deserted planet on the edge of space, the Doctor recognising the beautiful flowers native to the world on the scanner. However, when the doors are opened to the sunlight, the Time Lord wind is heard. The Doctor realises this is a trap and sets a random course, taking the TARDIS to the sea where Jamie suggests using the "wee rubber boat" from *Fury from the Deep*. After the TARDIS leaks underwater (with this scene suggested as a film sequence), Zoe worries that the control room will lose its air in space, but the Doctor explains that the self-sealing mechanism is in motion.

On the Time Lord's un-named planet, the three Time Lords were described as "impressive-looking figures in simple, dignified costumes". All three answered to the voice of the Time Lord judge, an omnipotent figure never seen but whose voice had been heard earlier in the TARDIS – most of this dialogue being given to the First Time Lord on recording. The aliens' fear of light is noted as the Doctor comments "So that's why they wear those masks . . ." and the accused War Lord states "I am the War Lord of a sovereign planet – you have no right to try me". Throughout the end of the episode, the Time Lords used pools of light to hold Jamie and Zoe captive, a similar light used for the thought channel on which the Doctor was to display Daleks, Cybermen, Krotons and Yeti – also mentioning Quarks and Ice Warriors. After his trial, the Doctor was imprisoned in a small white cell with a force field across the door. Zoe noted how the Time Lord controlled this from outside, and was able to slide under the force field (due to "moleculor [sic] distortion effect at ground level") and deactivate the field for the Doctor and Jamie to escape – this scene shifted to the court room for recording. There was then a "Running Sequence" of the trio avoiding the pools of light as they run through limbo. At the end of the episode, the writers had Zoe returned to the Wheel and meeting Tanya Lernov from her debut story *The Wheel in Space,* and a film sequence of Jamie back in Scotland, again erroneously giving his year of origin as 1745 instead of 1746.

Hulke was inspired by Nuremberg trials of Nazi war criminals for his scenes of the War Lord being sentenced by the Time Lords. He was particularly pleased with the serial's overall anti-war message, but less keen on the format for the new season decided upon by Sherwin and Bryant – that of the Doctor being exiled to twentieth century Earth – believing that this meant future storylines would be very limited. Storylines for the new format had already been discussed with the first, *Facsimilie* (latterly *Spearhead from Space*) by Robert Holmes, delivered on Sunday 2nd February, 1969. The second, *The Mists of Madness* by Brian Wright was commissioned on Monday 17th February, followed by *The Carriers of Death* (latterly *The Ambassadors of Death*) from David Whitaker on Tuesday 6th May. On Wednesday 12th March *Junior Points of View* carried viewer's suggestions on who should replace Troughton, including Brian Rix, Rolf Harris and Marty Feldman.

Filming on *The War Games* began on Sunday 23rd March. The team travelled down to Brighton, their base for the week and also the first major filming venue on the serial. Shooting on 16mm film began that morning at the Sheepcote Rubbish Tip on Wilson Avenue, the setting for the No Man's Land of 1917 France. Troughton, Hines and Padbury, plus David Savile as Lieutenant Carstairs, were required. Because of the use of firearms, an armourer had to be present during much of the filming.

Filming began with the Episode Seven sequence in which Zoe and two resistance men overpower two machine-gunners, but fail to stop the Doctor, Jamie and Carstairs being captured. The rest of the day was spent on the Episode Nine cliffhanger of Carstairs vanishing (using a locked-off camera) as the Doctor's party returned to the TARDIS, through to the dematerialisation of the police box – the descriptions of all the film sequences in Episode Ten were very vague as the script had only just been finalised. A high-speed camera was used for the scene of the Doctor, Jamie and Zoe battling to enter the TARDIS in slow motion. For several of these muddy scenes, Troughton wore Wellington boots; a continuity error against the studio recordings in which he wore shoes.

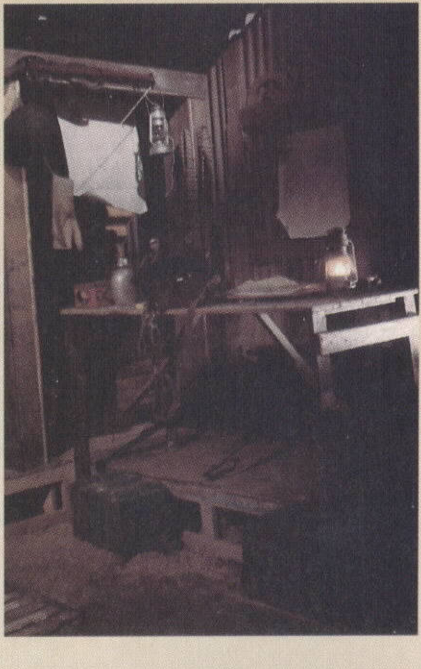
### MR AND MRS

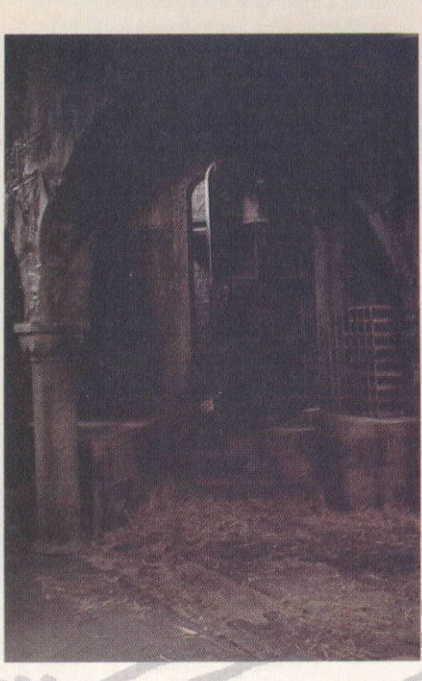
The cast were joined on the second day by Jane Sherwin and John Livesey. Jane Sherwin, playing Lady Jennifer Buckingham, was the wife of Derrick Sherwin and was cast by Maloney. A period 1917 ambulance was hired from Farmcraft of New Malden. The morning was devoted to filming much of the opening scene for Episode One, up to the sequence of the Germans ambushing the ambulance. A publicity photocall was held for the regular cast during the morning, and in the afternoon, all the explosion sequences were filmed as the TARDIS crew came under a creeping barrage in No Man's Land, with Troughton and Hines being very concerned about the power of some of the detonations they were so close to.

Troughton celebrated his forty-ninth birthday on Tuesday 25th with filming at the rubbish tip. The morning was spent filming Carstairs and his men rescuing the ambulance from the Germans in Episode One. The afternoon then saw more pyrotechnics for the creeping barrage launched against the ambulance in Episode Two and the scene in which the vehicle fades away from the road in No Man's Land.

Wednesday 26th was the final day at Sheepcote Tip and began with some brief shots of the ambulance reappearing in No Man's Land at the start of Episode Three, and also the close-up machine-gun fire aimed at the Doctor's party during Episode Seven. In the afternoon, Bernard Davies joined the cast to film the Episode Three scene where a German patrol captures the ambulance, which was then followed by the scene in Episode Seven where the Doctor, Carstairs and Jamie arrive back in No Man's Land to be spotted by a British soldier. The final scene for the day saw Hines donning a close replica of his original costume from *The Highlanders* to perform Jamie's final scene, attacking a redcoat amidst the heather of Scotland 1746.

On Thursday 27th, the crew travelled east of Brighton to the estate of Exceat Farm at Seaford. This was the setting for the Roman chariot charge which bridged Episodes Two and Three, and was reprised in Episode Seven. Again, BBC photographers attended the shoot

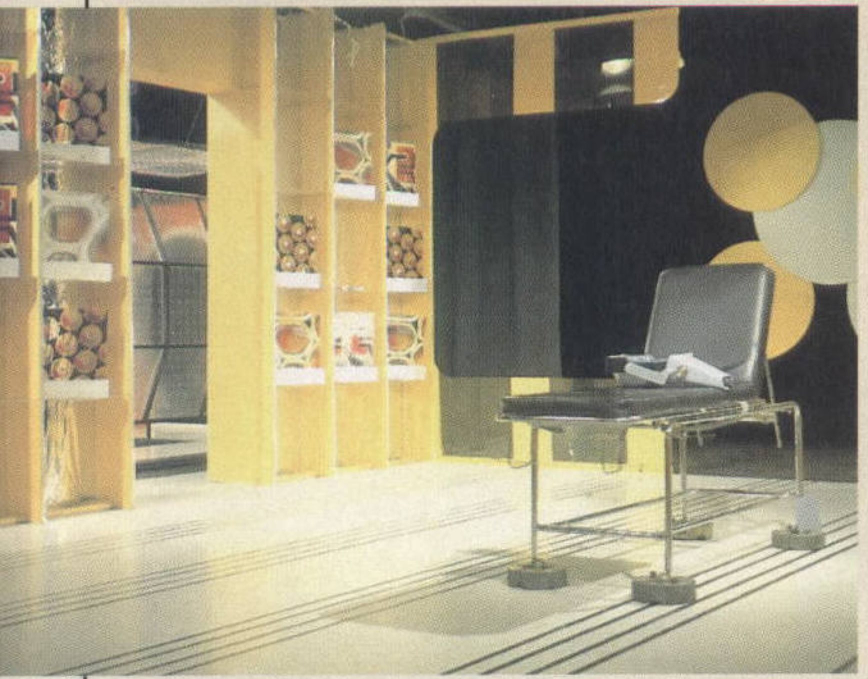




to observe the sequence, arranged by stuntmen Peter Diamond and Reg Dent – the latter being the chariot driver handling the two horses which were hired from a stables near Brighton. At the end of shooting, Troughton, Padbury and Savile were able to return to London for a couple of days' break.

Hines and Sherwin continued filming the following day on two sequences for Episode Four. The venue for this was a bridal path near Coombe Down Pumping Station off Underhill Lane in Clayton, north of Brighton. Diamond and Dent again supervised the sequences and played the two Confederate horsemen attacking Jamie and Jennifer.

Troughton, Padbury and Savile returned for filming on Sunday 30th with Peter Stanton joining the cast. Two venues were used, the first being Eastbourne Waterboard Road at Westdean, east of Brighton – the woodland location for the scene of the ambulance running out of petrol in Episode Three and the Doctor's party boarding the vehicle in Episode Two. The crew then moved to the second location, the Westdean and Church only road at Westdean. Filmed here were the sequences of the 1862 sniper firing upon the ambulance in Episode Three, the Doctor and Zoe observing the military prison prior to comandeering the staff car (another specially hired vehicle) in Episode Two and a final shot of the ambulance driving along for the same instalment.



Monday 31st saw the filming of the sequence in Episode Three where the ambulance is attacked by the Confederate soldiers. Diamond and Dent were joined by two more stuntmen, Gerry Wain and Arthur Howell. Four horses were required for filming. Brief insert shots of the horsemen were filmed at Hyde Park Farm on Ditchling Road north of Brighton before the rest of the sequence was shot on the bridal path used the previous Friday. At the end of this, both Jane Sherwin and Savile had completed their filming.

Birling Farm, south of Eastdean, was the final location venue on Tuesday 1st April. Joining the regular cast were Hubert Rees, Tony McEwan and Pat Gorman. Rees had featured in *Fury from the Deep* the previous year as the Chief Engineer while Gorman had played many uncredited roles in the series, his first credit being a Cyberman in *The Invasion*. The farm featured as several settings in the serial, with the first sequence being the firing squad cliffhanger in the chateau courtyard that bridged Episodes One and Two. In the afternoon, the venue became the military prison for Jamie and the redcoat in Episode Two. The final scene to be filmed was that of two resistance soldiers attacking a Crimean soldier and blowing up a communications unit, with Harris' team rigging an explosion in an outhouse. Wednesday 2nd was then scheduled as the standby day in case weather had upset the planning filming diary.

The final day of monochrome filming on *Doctor Who* required only Troughton and was conducted on Thursday 3rd April on Stage 2 at the BBC's Television Film Studios in Ealing. Six sequences were filmed, with the first four being close-ups of the Doctor's sonic screwdriver extracting and inserting a screw from the butt of Lucke's gun in Episode Three. A pen-torch was used as the screwdriver, and a dummy screw rotated from beneath the prop completed the illusion. The next sequence was a time-consuming stop-motion shot for Episode Nine in which the six silver plates laid out by the Doctor formed themselves into a cube. Troughton completed his final shots on a black stage with a multi-faceted lens fitted to the camera, causing multiple images of the Doctor's face to spin around for the conclusion of Episode Ten.

The incidental music for the serial was composed and conducted by Dudley Simpson. Five musicians were used to record the tracks for the first seven episodes, with the tracks split into separate themes which incorporated percussion, brass, woodwind and a church organ, over which were laid electronic enhancements by Brian Hodgson of the Radiophonic Workshop. In total, over eight minutes of the *Alien Theme* was used across the first seven episodes, just over two minutes of drumbeats and stings were used in Episode One, three minutes of the *Roman Theme* was played in Episodes Two, Three and Seven, over a minute of the *Confederate Theme* was heard in Episodes Three and Four and just over a minute and a half of the *Resistance Fight Theme* was played in Episodes Four, Six and Seven. At a later music recording session with only four musicians, a further four minutes of music was taped for Episodes Eight and Nine as well as the organ-based piece, the *Time Lords Theme*, which ran to almost three minutes in Episode Ten.

Rehearsals on the serial took place at St Helen's Church Hall, St Helen's Gardens and started on Monday 7th April. Joining the cast for rehearsals on Episode One was Terence Bayler who had appeared as Yendom in *The Ark: The Return*. The main guest actor for the early episodes was Noel Coleman, a regular on the ATV series *Virgin of the Secret Service*, as General Smythe.

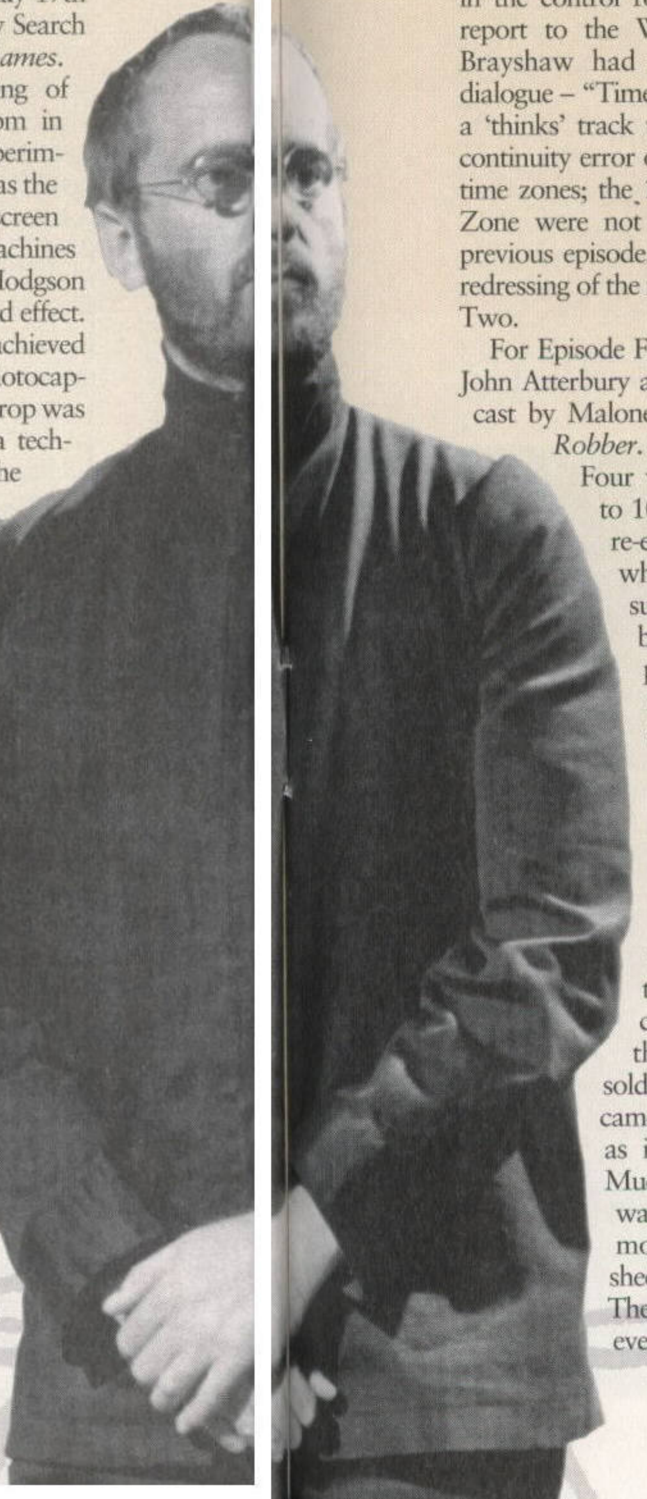
Arguments concerning the effects budget on the serial had continued, until finally Kine called a truce with Sherwin on Tuesday 8th April. Sherwin agreed shortly afterwards that they should work together — Bryant was becoming concerned about disrupting production on his new colour serials. He also had problems with the publicity photographs taken on location which he felt were disappointing.

Episode One was recorded in TC4 from 8.30pm to 10pm on Friday 11th April, with a photocall held during the afternoon camera rehearsals (many of these shots showing Hines wearing his kilt over a pair of jeans). Each episode of *The War Games* opened with a special film sequence prepared by Alan Jeapes of the Graphics Department. This was a rapidly intercut film of wartime gunfire and explosions with a superimposed caption slides reading "THE WAR GAMES" and then "by TERRANCE DICKS and MALCOLM HULKE". The "EPISODE ONE" caption was superimposed over the establishing film sequence of No Man's Land. For the scenes at the command post, a machine-gun was fired in the studio under close supervision (firearms fired blanks in studio throughout the serial), and when German artillery hit the post the camera was rocked and debris dropped onto the set of Major Barrington's office. Smythe's office incorporated the hidden videoscreen, a television monitor hidden behind a circular facia built into one of the walls. This was hidden by a picture of King George V (which the script suggested should be portrait of the Royal Family). Two recording breaks were scheduled: the first as Smythe entered his bedroom, and the second to reset the office for the passage-of-time crossfade at the start of the court martial (an extra's hand appearing as Smythe's on the regulation book).

## LONG, LONG TRAIL(ER) A-WINDING

A twenty-eight-second videotape trailer for the serial was broadcast after Episode Six of *The Space Pirates* at 5.39pm on Saturday 12th April. This consisted of film sequences from the new serial, over which announcer Richard Bebb said "Next week the TARDIS returns to Earth at a particularly terrifying time. The Doctor, Jamie and Zoe are caught up in all the horrors of twentieth century warfare, their lives in constant peril. But soon the Doctor begins to suspect that the danger is even greater than he first feared. They are surrounded by hidden and dangerous enemies and no one can be trusted." The serial was previewed in *Radio Times* on Thursday 17th April with a half-page feature by Gay Search entitled *Back on Earth for the War Games*.

Friday 18th April saw the taping of Episode Two from 8.30pm to 10pm in TC4. The episode caption was superimposed over the opening film sequence as the Doctor and Zoe escaped. For the off-screen appearance of Smythe's sidrat (the machines named once, in Episode Seven), Hodgson used a variation on the TARDIS sound effect. The disappearance of the sidrat was achieved by crossfading from the box to a photocaption of the empty set, after which the prop was moved during a recording pause – a technique which was used throughout the serial. Superimposing was used to add a circular black mask over the film sequence at the prison to show the telescope view seen by the Doctor and Zoe. A waxen vase was provided in Commandant Gorton's office for Padbury to crack over the head of Richard Steele.



For the scene in which the Doctor helps Carstairs and Jennifer overcome their conditioning, the camera crossfaded from a blank wall to the section of the office set housing the video screen. Shots of Smythe and an alien technician and then another circular monitor showing the Doctor were then seen through a glass table on which was painted the war zone map. After the evening's only recording break to ready the ambulance, dry ice was used on a plain white set to show the vehicle in the force field. Although he had provided incidental music for the episode, Simpson was omitted from the closing credits.

Rehearsals for Episode Three saw Edward Brayshaw and Gregg Palmer join the team. Brayshaw had previously featured as Leon Colbert in *The Reign of Terror: A Change of Identity* to *A Bargain of Necessity* while Palmer had played two Cybermen – Shav and Gern – in *The Tenth Planet*. The revised script for Episode Three contained a reference to *The Space Pirates* when Jamie commented that the Doctor would not be able to open Smythe's safe with his tuning fork (a hair pin in early drafts). The Doctor gave his name to Lucke as Doctor John Smith, reusing his alias from *The Wheel in Space*. Jamie also said that he came from 1745 in this episode and others, although it had been stated in *The Underwater Menace* that he came from 1746.

Sherwin's complaints about the publicity shots ellicited a reply from JG Wyles on Monday 21st April, who explained that the undramatic pictures were due to the limited amount of time the photographer had been allowed. This did not placate Sherwin who retorted that the Roman sequence was one of the most exciting dramatic sequences ever performed on *Doctor Who* and the photographs had ended up looking like mundane snapshots.

Episode Three was recorded in TC4 on Friday 25th April from 8.30pm to 10pm. Harris' team provided the safe with the exploding door, while Sylvia James gave David Garfield a scar across his right eye as Von Weich. The videoscreen was built into the German command post set (a redress of the British post in Episode One) for Von Weich to use, and another monitor was used in the control room set for Von Weich to report to the War Chief. For this scene, Brayshaw had pre-recorded one line of dialogue – "Time travellers. I wonder . . ." as a 'thinks' track to be played into studio. A continuity error occured with the map of the time zones; the 1917 Zone and the Roman Zone were not adjacent as shown in the previous episode. The barn set was a partial redressing of the military prison from Episode Two.

For Episode Four, the cast were joined by John Atterbury as an alien guard, previously cast by Maloney as a robot in *The Mind Robber*. On Friday 2nd May Episode Four was recorded from 8.30pm to 10pm in TC4, starting with a re-enactment of the reprise over which the episode number was superimposed and a recording break to remove the sidrat prop from the barn. The interior of the sidrat was a simple set of a black backdrop with hanging partitions. After the sequence in which the Doctor and Zoe saw the German soldiers in their trenchcoats and helmets, a recording break was scheduled to allow the ten extras to remove their coats and swap headgear to then feature as Roman soldiers – each walking past the camera twice to make it appear as if there far more of them. Much of the alien technology was shown as magnetic shapes moved around on a metal sheet, such as the sidrat controls. The final recording break of the evening came after the capture of Von Weich to allow the cameras to move.

The cast for Episode Five included a technician played by Charles Pemberton, who had been a Cyberman in *The Tomb of the Cybermen* Episodes 2 to 4. In the script for Episode Five, Zoe gave her time of birth as being the twenty-first century (no date had been given in *The Wheel in Space*). Only three days were allowed on rehearsal instead of four when, at short notice, the studio days were advanced to Thursdays.

Episode Five was taped on Thursday 8th May between 8.30pm and 10pm in TC8. After a renactment of the cliffhanger and its resolution, the episode number was superimposed over a shot of Von Weich held prisoner in the barn, which now included the telecommunications unit. For the interrogation scenes in the Security Room, the Security Chief and later the Doctor wore the truth machine, a helmet device with a long visor which illuminated a single eye at the front. One of the machine's functions was to identify resistance members, an effect achieved by superimposing photographs of Graham Weston, Rudolph Walker and a number of the non-speaking soldiers onto the shot. The alien's guns were used for the first time, their barrels incorporating sequenced lights which flashed when activated. Superimposed over the victim was film of a circular pattern achieved by strobing light across a reflective tile with concentric recessed grooves. The only recording break came before the final scene to move the sidrat to the landing bay.

Rehearsals for Episode Six began on Friday 9th May before breaking for the weekend. Earning his first television credit as Moor was David Troughton, one of Patrick Troughton's sons, who had previously taken a walk-on role in *The Enemy of the World*. Episode Six was recorded in TC8 on Thursday 15th May from 8.30pm to 10pm, with a new version of the reprise sequence. The truth machine studying Russell and Jamie's brain patterns was shown as a superimposed graphic laid over the shot of the cranium; firstly a series of curved lines to show Russell's processed brain and then a pattern of rectangles to indicate Jamie's non-processed state. In the scene where the Doctor reversed the magnetic force field holding the wall panel in place, the camera aperture was over-exposed to flare the picture. Fight arranger Arthur Howell supervised the action scene in which stuntmen Gerry Wain and Del Watson took part as alien guards, one falling from the landing bay ramp. Smoke was used in the landing bay to indicate the Doctor's use of gas-filled valves to overcome the guards. Once inside the trans-

porter, Troughton, Hines and Savile stood on a raised platform over which the cage-like framework of the sidrat interior set was lowered.

To play the War Lord from Episode Seven onwards, Maloney recast Philip Madoc whom he had directed as Eelek in *The Krotons* a few months earlier. To hide the rapid reuse of the actor, Madoc grew a rough beard and wore the pebble glasses of the aliens. Also joining the cast was Peter Craze (brother of Michael Craze who had played Ben), who had previously played Dako in *The Space Museum*.

On Wednesday 21st May comedy actor Jon Pertwee was contracted to replace Patrick Troughton as the Doctor in twenty-one new episodes to be made from Saturday 13th September 1969 to Tuesday 26th May 1970. The same day, *The War Games* came under criticism from Ann Lawrence in *The Morning Star* for its "uncalled-for violence", with the reviewer hoping that the new season would have more fantasy for the children.

On Thursday 22nd May Episode Seven was taped in TC1 from 8.30pm to 10pm. The opening episode caption was superimposed over the aliens in the landing bay, and again featured a new version of the reprise. More smoke was used for the Doctor's diversion using the gas-filled valves, and also later for the brief scene of the Doctor, Jamie and Carstairs in a time zone barrier during which the studio sound was artifically echoed. The Doctor's firing squad was this time achieved off-camera (with Troughton apparently as the voice of the firing squad officer). A flash charge outside the chateau balcony window was also arranged to detonate on cue as Jamie tossed Du Pont's hand grenade away. Two recording breaks were scheduled, one just before the Doctor's execution and another to move the sidrat into the bedroom set at the end of the episode.

The day after Episode Six was transmitted, the *Sunday Mirror* ran a small article about Frazer Hines' decision to leave *Doctor Who* and his plans for the future. Recording of Episode Eight took place on Thursday 28th May from 8.30pm to 10pm in TC8, starting with a re-enactment of the reprise and the episode number superimposed over the sidrat in the landing bay. A flash charge was placed in the sidrat prop for when Carstairs threw a grenade inside it, a dummy tele-communications unit was built for the resistance soldiers to smash in the small Roman officer's set, while the working videoscreen was now reinstalled (upside-down) in the barn set for the Doctor's message. Three recording breaks were scheduled to move the sidrat – one at the start from the bedroom, a second to return it to the bedroom and one at the end to move from the barn to the landing area.

## GOODBYE-EE

The penultimate recording for *The War Games* took place in TC6 from 9pm to 10.30pm on Thursday 5th June. After a brief re-enactment of the reprise, the episode number was shown over the Doctor standing with the Security and War Chiefs. Sections of dialogue involving Troughton, Brayshaw and Madoc were pre-recorded and played back into studio as the Security Chief listened to the taped conversations of the War Chief. In the sequence where the Doctor made the box form itself, the pattern in which Troughton layed out the plates did not correspond to the filmed insert. Diamond and Wain appeared as two alien guards to perform stunts in the final fight sequences in the landing bay, and a whiteout was used to disguise the removal of the box from camera shot as the Doctor sent his message to the Time Lords. The only recording break scheduled towards the end of the episode allowed the Doctor's party to move from a corridor to the landing bay area.

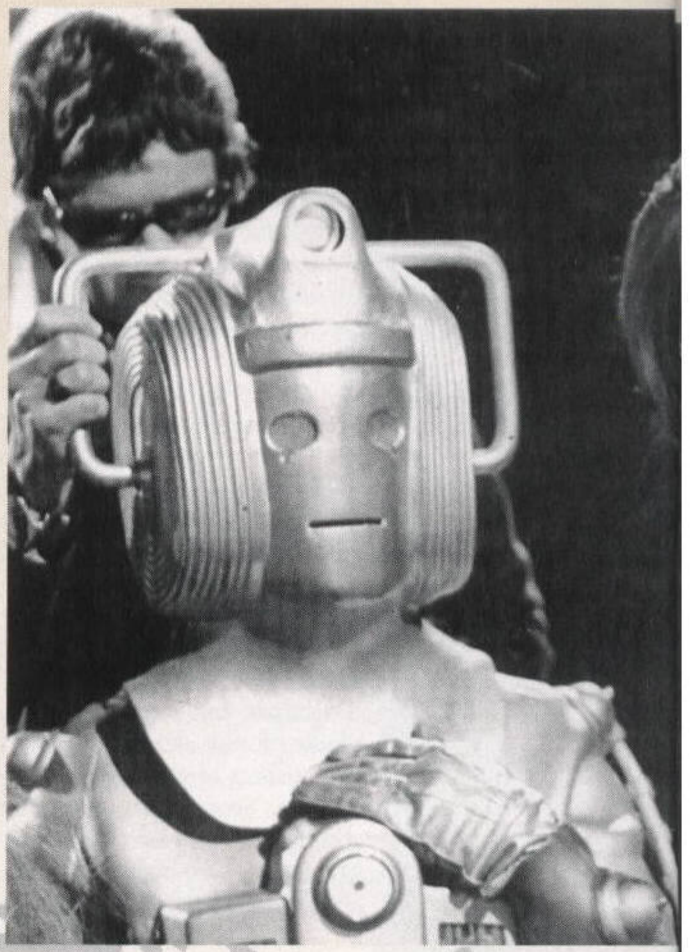
Several new cast members were required for the final episode. To play the First Time Lord, Maloney cast Bernard Horsfall whom he had used as Gulliver in *The Mind Robber*. Of the other two Time Lords, Clyde Pollitt was the brother of Derek Pollitt who had featured in *The Web of Fear* while Trevor Martin would go on to play the Doctor himself alongside Wendy Padbury in the stage play *Doctor Who and the Daleks in Seven Keys To Doomsday*. Several actors returned to make cameo appearances in the final episode as well. Clare Jenkins, who had previously appeared in *The Savages* as Flower and *The Wheel in Space* as Tanya Lernov, reprised this latter role. Many of the other actors reprised monster roles. Robert Jewell operated a Dalek for the final time, a role he had performed back to 1963 (most recently for filming the *Get Off My Cloud* episode of the BBC's science fiction anthology *Out of the Unknown* at Stage 2 Ealing in August 1968). Schoolboy Freddie Wilson had operated a Quark in *The Dominators* a year earlier, John Levene who had been a Yeti in *The Web of Fear* and Benton in *The Invasion* wore an Abominable Snowman costume from *The Web of Fear* again, Tony Harwood (a Yeti, Cyberman and Ice Warrior in recent years) found himself inside an Ice Warrior outfit from *The Seeds of Death*, and Roy Pearce – a regular walk-on – appeared as a Cyberman from *The Invasion*. The Dalek from *The Evil of the Daleks* was rather battered, while the Kroton was too badly damaged to use.

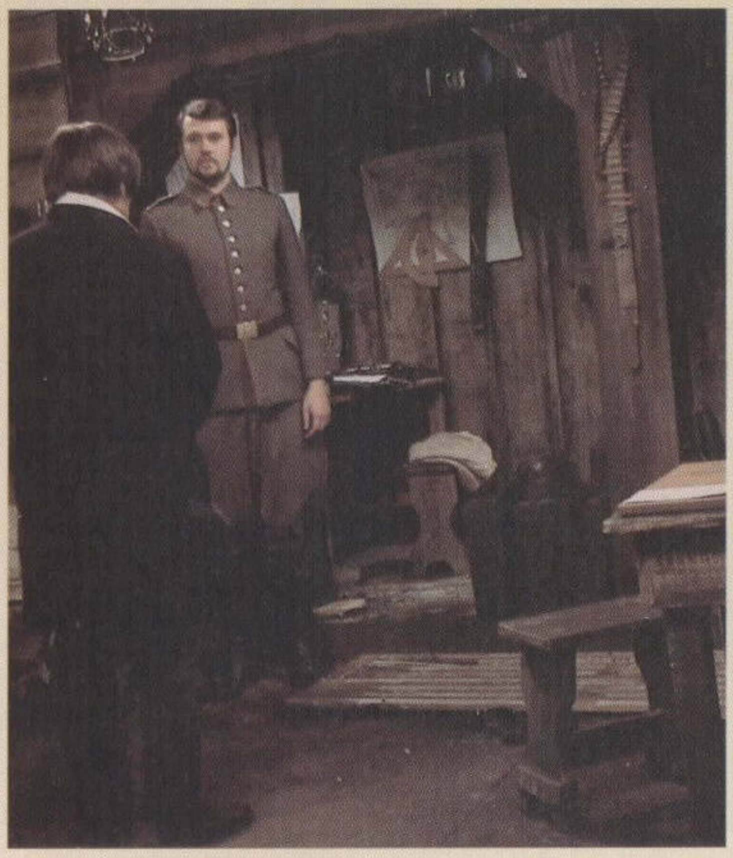
The final monochrome videotaping of *Doctor Who* took place in TC8 from 8.30pm to 10.15pm on Thursday 12th June, preceeded by a photocall during camera rehearsals that afternoon (including staged shots of the monsters together in the landing bay and pictures of the actors being made up).

Although the TARDIS console had been damaged since last used, the hexagonal floor plate around it returned and the moulded walls were erected along with some of the original fault locator bay panels. The Doctor's two chairs, last seen in *The Tomb of the Cybermen* and *The Mind Robber* were back, as was the orary last seen in *The Mind Robber*.

The TARDIS scanner was a monitor on the main set displaying film of fish, sharks and alligators – all taken from a thirteen-foot extract of *Ben Cropp's Challenge of the Sea* on 16mm film. The TARDIS' landings used two extracts from videotapes of previous episodes: fifteen seconds of the TARDIS landing on the sea from *Fury from the Deep* Episode 1 and five seconds of the TARDIS in space from *The Web of Fear* Episode 1. The return of the TARDIS to the Time Lord home planet was first shown by the scanner blinking between black and white, and then by an image of the landing bay (a redress of the aliens' landing bay and parts of the War Room). This was a mirrored set to make the row of capsules seem far longer.

The courtroom on the Time Lord planet used a large Eidophore video projection screen which could show either images from other cameras (such as the monsters or photocaptions) or pre-filmed material (such as Jamie's return home). Seven illustrations and two photographs of human warfare were used along with the map showing the different war zones. The force fields generated by the Time Lords were achieved in a similar manner to the alien's weapons effect; film of a shimmering set of circular patterns superimposed on the picture. When the Doctor used the TARDIS interior lights to overpower the aliens, the picture was slightly over-exposed to enhance the effect. The dematerialisation of the War Lord and his guards was done by simply fading the camera image of Madoc and the extras to black, but retaining the superimposed forcefield pattern.





To accompany the monster montage, Hodgson located appropriate sound effects from *The Dominators, The Web of Fear, The Seeds of Death, The Wheel in Space* and *The Evil of the Daleks*. Dry ice was used on one set the Doctor and his friends fled across, acting like smoke between narrow walkways. During the final recording break, Padbury changed into her original costume from *The Wheel in Space* for her last scene. After an establishing shot of Space Station W3 from *The Wheel in Space* Episode 1, a short scene was acted out on a set from that story along with Jenkins in her Tanya costume – this too being relayed to the projection screen. Some unidentified stock bagpipe music was overlayed on the film sequence of Jamie in Scotland. At the end of the instalment, Troughton's face was faded to black for the last time and the film sequence of the Doctor spiralling away was shown. Recording finished on time, and was then followed by a wrap party for the end of the season.

Jon Pertwee was formally announced as the new Doctor to the public on Tuesday 17th June, a few days prior to the transmission of Episode Ten. The end of Troughton's reign was reported in *Radio Times* on Thursday 19th with a half-page feature entitled *Exit . . . the Doctor and his Demons (for the time being, anyway)*. The following day, payments of £5 were made to Kit Pedler, Brian Hayles, Mervyn Haisman and Henry Lincoln and Robert Holmes for the option to use their monsters, and £10 was later paid to Terry Nation for the use of the Dalek on Monday 7th July.

Transmission of *The War Games* Episode Ten was accompanied by articles about the series in *The Daily Mail, The Sun* and *The Times* on Saturday 21st June. It was announced that the new colour series in January 1970 would star Jon Pertwee as the Doctor (wearing a modern suit) in adventures set in the Eighties alongside Nicholas Courtney's Brigadier and a girl called Liz who had not yet been cast. During the summer *Doctor Who* was replaced by a new science fiction film series imported from America: *Star Trek*.

Almost immediately, Troughton played the Duke of Norfolk in the BBC's *The Six Wives of Henry VIII*. Shortly after completing *The War Games*, Hines broke his leg in a car accident and, after recovering, continued to work in films such as *Zeppelin*. In 1972 he began playing Joe Sugden in *Emmerdale Farm*, Yorkshire Television's popular soap in which he would appear for many years. The following year Padbury made the first of several appearances in *Freewheelers* for Southern Television after which she helped to host *Score With the Scaffold*, appeared in the film *Blood on Satan's Claw* and married actor Melvyn Hayes. As well as much radio work, she presented *Over To You* for schools while her stage work included both *SuperTed* and *Doctor Who and the Daleks in Seven Keys to Doomsday*.

In between the break before shooting started on the new season in September, Sherwin and Bryant were developing a new thriller serial *Special Project Air* with actor Jon Rollason (who had played Chorley in *The Web of Fear*). Concerning an RAF troubleshooting investigation team, two episodes were made and broadcast in November 1969. The pair had also discussed ideas about what to do should *Doctor Who* not continue, with suggestions including adaptations of the work of Jules Verne or HG Wells. Sherwin suggested a revival of Professor Quatermass, and idea receieved enthusiastically by his superior, Shaun Sutton. Quatermass' creator, Nigel Kneale, was not interested at this stage.

The final episode of *The War Games* was the subject of viewers' letters on the Friday 11th July edition of *Junior Points of View* which included an extract of seventy feet from a 35mm film recording of Episode Ten. The viewing figures declined badly as the story entered the summer – Episode Eight set a new low of 3.5 million. The ITV regions were generally offering glossy American film series such as *Land of the Giants* (LWT, ATV and Southern), *Tarzan* (LWT and ATV) or *Voyage to the Bottom of the Sea* (Yorkshire and Granada). Audience appreciation was generally below average for the season.

On Monday 4th August an Audience Research Report was compiled on *The War Games* Episode Ten which had been seen by 9.9% of the population (as opposed to 11.6% watching ITV). The panel of 179 viewers gave a reaction index above average and, although there was no great enthusiasm for the programme, felt that it had been an exciting conclusion and cleared up the mysteries surrounding the Doctor. Although Troughton's performance was praised, the rest of the acting was judged to be "hammy".

Australia purchased the serial in September 1970 and passed uncut with a 'G' rating. The other countries to purchase the serial as 16mm film recordings of the 625 line tapes were Singapore, Hong Kong, Gibraltar and Zambia. The BBC Archives retained films of Episodes Two, Five, Eight and Nine – and presumably Episode Ten since extracts appeared on a November 1973 edition of *Blue Peter*. In 1978 it was revealed that BBC Enterprises retained the negatives of all ten episodes for overseas sales.

Hulke's novelisation of the serial as *Doctor Who and the War Games* was one of his final works and incorporated many elements of the original rehearsal scripts (such as the force field escape in the final episode). It was to be Hulke's final work – he died on Friday 6th July 1979, after which the text had to be cut quite heavily to accommodate Target's requirements. The book was published in paperback in September 1979 with a cover by John Geary, and WH Allen followed with a hardback the next month. This was reissued as *Doctor Who – The War Games* in late 1990 to tie-in with the BBC Video release, with Alister Pearson's artwork from the video release on the cover.

## REPEAT TO FADE

On Sunday 30th October, 1983, the entirety of *The War Games* was screened at the National Film Theatre on London's South Bank as The Epic Milestone session of *Doctor Who – The Developing Art* and was attended by Patrick Troughton. Certain episodes of this serial were subsequently shown at regional British Film Institute venues such as Bradford. The serial was sold to North America for syndication by Lionheart in the mid-Eighties where it aired as both a ten-part story and also in a two-part TV Movie version with durations of one hour fifty-nine minutes and one hour fifty-four minutes. The satellite station BSB transmitted it as part of its *Doctor Who* weekend on Sunday 23rd September 1990. It has also been re-sold to countries such as New Zealand who screened it in 1992, and in February 1993 was broadcast on UK Gold in episodic and compilation forms.

*The War Games* was released uncut on BBC Video as a two-tape set in February 1990, and sound effects from the serial were released on the CD *Doctor Who – 30 Years at the Radiophonic Workshop* in July 1993.

*Andrew Pixley*

# Serial ZZ The War Games

## CAST

Patrick Troughton (*Dr Who*), Frazer Hines (*Jamie*), Wendy Padbury (*Zoe*) with Jane Sherwin (*Lady Jennifer Buckingham*) [1-5], John Livesey (*German Soldier*) [1], David Savile (*Lieutenant Carstairs*) [1-9], Terence Bayler (*Major Barrington*) [1], Brian Forster (*Sergeant Willis*) [1], Noel Coleman (*General Smythe*) [1-3,7], Hubert Rees (*Captain Ransom*) [1-3], Esmond Webb (*Sgt. Major Burns*) [1,7], Tony McEwan (*Redcoat*) [2], Richard Steele (*Commandant Gorton*) [2], Peter Stanton (*Military Chauffeur*) [2], Pat Gorman (*Military Policeman*) [2], David Valla (*Lieut. Crane*) [3], Bernard Davies (*German Soldier*) [3], Gregg Palmer (*Lieut. Lucke*) [3], David Garfield (*Von Weich*) [3-6], Edward Brayshaw (*War Chief*) [3-9], Bill Hutchinson (*Sgt. Thompson*) [4], Terry Adams (*Corporal Riley*) [4], Leslie Schofield (*Leroy*) [4], Vernon Dobtcheff (*Scientist*) [4-6], Rudolph Walker (*Harper*) [4-5], John Atterbury (*Alien Guard*) [4], Michael Lynch (*Spencer*) [5], Graham Weston (*Russell*) [5-9], James Bree (*Security Chief*) [5-9], Charles Pemberton (*Alien Technician*) [5], David Troughton (*Moor*) [6], Philip Madoc (*War Lord*) [7-10], Peter Craze (*Du Pont*) [7], Michael Napier-Brown (*Arturo Villar*) [8-9], Stephen Hubay (*Petrov*) [8], Bernard Horsfall (*First Time Lord*) [10], Trevor Martin (*Second Time Lord*) [10], Clyde Pollitt (*Third Time Lord*) [10], Clare Jenkins (*Tanya*) [10], Freddie Wilson (*Quark*)* [10], John Levene (*Yeti*)* [10], Tony Harwood (*Ice Warrior*)* [10], Roy Pearce (*Cyberman*)* [10], Robert Jewell (*Dalek*)* [10].

* Not credited on-screen

## EXTRAS

David Billa (*German Soldier*); David Melbourne, Derek Hunt (*British Soldiers in No Man's Land*); Alistair Meldrum, Allan Travell (*British Soldiers in trench*); Patrick Scott (*Machine Gunner*); Ken Frazer (*Batman*); Alistair Meldrum, Allan Travell (*Guards*); Patrick Scott, Ken Frazer (*Sentries*); Eden Fox, Tom O'Leary, George Curtis, Alex Hood, Roy Brent, Keith Ashley (*Firing Squad*); Clive Rodgers (*Sniper*); Douglas Roe (*Military Policeman*); Jack Silk (*Stuntman /Military Policeman*); Eden Fox (*Machine Gunner*); Tom O'Leary (*Sergeant at Prison*); Roy Brent, Alex Hood, James Haswell (*Prison Sentries*); Bill Hughes, Paul Phillips (*Prison Guards*); Bill Hughes, Paul Phillips, Douglas Roe, James Haswell (*Prisoners*); Derek Crick (*Alien Technician*); Reg Dent (*Stunt Driver*); Emmett Hennessey, Roger Howton, Crawford Lyall, Tom Laird, Royston Farrell, Patrick Scott, Ray Carnell (*Roman Soldiers*); Gary Dean, Andrew Andreas, Denis Balcombe (*German Soldiers*); Unknown (*German Soldier*); Bruce Wells, Terry Munro, Bill Richards, Bud Castlenau (*Alien Guards*); Steve Pokol, Alf Cossir, Lee Fenton, Paul St. Clair, Terry Sartain, Ian Munro (*Alien Technicians*); Leslie Bates (*1862 Soldier*); Johnny Scripps, David Cannon, Patrick Milner, Martin Lyder, John Spradbury, Peter Kaukus (*Foot Soldiers*); Peter Diamond, Reg Dent, Gerry Wain, Arthur Howell (*Confederate Horsemen*); Bruce Wells, Terry Munro, Bill Richards, Bud Castlenau, Steve Pokol, Alf Cossir, Lee Fenton, Paul St. Clair, Terry Sartain, Ian Munro (*American Soldiers*); Les Conrad, Bill Richards (*Northern American Soldiers*); David Billa, Denis Balcombe, Tom O'Leary, Phil Lundgren, Ron Conrad, George Howse, Neville Simons, Louis Berkman, Bob Willyman, Barry Kennington (*German Soldiers*); David Billa, Denis Balcombe, Tom O'Leary, Phil Lundgren, Ron Conrad, George Howse, Neville Simons, Louis Berkman, Bob Willyman, Barry Kennington (*Roman Soldiers*); Jim Delaney, Leslie Bates, Bryan Nolan (*Confederate Soldiers*); David Billa (*Alien Technician*); Tom O'Leary (*Austro-Hungarian*); Phil Lundgren, Ron Conrad, George Howse, Neville Simons, Louis Berkman, Bob Willyman, Barry Kennington (*Alien Students*); Denis Balcombe, Les Conrad, Bill Richards (*Alien Guards*); Leslie Bates, Terence Denville (*Foot Soldiers*); Allan Travell, Harry Tierney, David Melbourne (*Resistance Men*); Martin Lyder, Bill Strange (*Alien Guards*); Clive Rodgers, Roger Graham, Cy Wallis, Terry Munro (*Resistance Men*); Richard King (*Alien Technician*); Gerry Wain, Del Watson (*Stuntmen/Alien Guards*); Bryan Nolan, Barry Kennington (*Resistance Men*); Raoul Skinner (*Alien Guard*); Derek Calder, Terence Denville (*Alien Technicians*); Roger Graham, Bob Wilyman, Tony Starr, Derek Calder, Derek Hunt, David Melbourne (*British Soldiers*); Roger Charles, Hein Viljoen (*Machine Gunners*); Robin Scott, Harry Tierney (*Resistance Men*); Alistair Meldrum, Alex Hood, Tony Starr, Roger Charles (*1917 British Soldiers*); Patrick Milner, Jim Delaney, Derek Crick, Joe Santo (*Resistance Men*); Patrick Troughton (*Voice of Firing Squad Officer*); Ron Conrad (*Alien Guard*); John Spradbury (*Alien Technician*); John de Marco, Chris Achilles (*Mexican Resistance Men*); Jim Delaney (*North American Soldier*); Patrick Milner (*German Soldier*); Derek Calder (*Roman Officer*); Del Watson (Crimean Soldier); Steve Emerson, Stan Simmons (*Resistance Men*); Derek Calder (*Confederate*); Peter Diamond, Gerry Wain (*Stuntmen/Alien Guards*); David Billa, Derek Calder (*Time Lord Technicians*); Denis Balcombe (*Redcoat*).

## CREDITS

Written by Terrance Dicks and Malcolm Hulke. Title Music by Ron Grainer and the BBC Radiophonic Workshop. Incidental Music by Dudley Simpson [uncredited on Episode Two]. Special Sound by Brian Hodgson, BBC Radiophonic Workshop*. Special Effects designed by Michaeljohn Harris*. Fight Arranger: Peter Diamond [10]. Costumes: Nick Bullen*. Make-up: Sylvia James*. Lighting: Howard King*. Sound: John Staple*. Film Cameraman: Alan Jonas*. Film Editor: Chris Hayden*. Designer: Roger Cheveley. Producer: Derrick Sherwin. Directed by David Maloney.

* Credited on Episodes One and Ten only

## UK BROADCAST DETAILS

| | | |
|---|---|---|
| **Episode One** | 19th April 1969 | 5.15pm-5.40pm |
| **Episode Two** | 26th April 1969 | 5.15pm-5.40pm |
| **Episode Three** | 3rd May 1969 | 5.15pm-5.40pm |
| **Episode Four** | 10th May 1969 | 5.15pm-5.40pm |
| **Episode Five** | 17th May 1969 | 5.15pm-5.40pm |
| **Episode Six** | 24th May 1969 | 5.15pm-5.40pm |
| **Episode Seven** | 31st May 1969 | 5.15pm-5.40pm |
| **Episode Eight** | 7th June 1969 | 5.15pm-5.40pm |
| **Episode Nine** | 14th June 1969 | 5.15pm-5.40pm |
| **Episode Ten** | 21st June 1969 | 5.15pm-5.40pm |

### Viewing Figures in millions

**Episode One:** 5.5M (88th), **Episode Two:** 6.3M (68th), **Episode Three:** 5.1M (81st), **Episode Four:** 5.7M (63rd), **Episode Five:** 5.1M (87th), **Episode Six:** 4.2M (91st), **Episode Seven:** 4.9M (83rd), **Episode Eight:** 3.5M (96th), **Episode Nine:** 4.1M (91st), **Episode Ten:** 5.0M (66th).

### Audience Appreciation Figures

**Episode One:** 55%, **Episode Two:** 54%, **Episode Three:** 53%, **Episode Four:** 50%, **Episode Five:** 53%, **Episode Six:** 53%, **Episode Seven:** 53%, **Episode Eight:** 53%, **Episode Nine:** 57%, **Episode Ten:** 58%.

# Timelines

compiled by **Scott Gray**

*Send your letters to*
Timelines
**Doctor Who Magazine**
Marvel Comics Ltd
Arundel House
13 - 15 Arundel Street
London WC2R 3DX
*or e-mail us at*
**doctorwho@marmags.demon.co.uk**

## DURSLEY McLINDEN

*Shortly after news of the tragic death of Dursley McLinden reached the* DWM *office, we received this tribute from his* Remembrance of the Daleks *co-star Sophie Aldred.*

The first time I met Dursley was at the readthrough for *Remembrance of the Daleks* at the North Acton rehearsal rooms. I was feeling a bit more confident than I'd been during *Dragonfire*, having spent the intervening months gaining more TV experience in the children's series *Corners*. I was intrigued to see who would be playing the traitorous Mike on whom Ace was to have her first crush. I was therefore delighted to be introduced to the gorgeous Dursley McLinden who flashed me the best smile in the world and, like the gentleman that he always was, poured me a cup of coffee, handing it to me as though I was his special escort at a cocktail party.

Had he been born fifty years earlier, Dursley would have made the perfect matinee idol. Those perfect teeth and twinkling eyes hid a wonderful sense of humour and fun which meant he fitted in with Sylvester and me straight away. John Nathan-Turner nicknamed him "Drearsley", which was so unsuitable it was funny! He loved playing Mike, especially the gung-ho bits with guns and soldiers, although I remember his surprise at the kick-back on one of the guns he had to fire. We also loved the scenes where I literally let my hair down, gazing adoringly into his eyes while he played the manly hero.

After finishing *Remembrance* we bumped into each other in various places round the West End when I was at the Theatre Royal Haymarket in *Lust* and he was just over the road understudying Raoul in *Phantom of the Opera*. Dursley had a beautiful singing voice and would sing loud snatches of various favourite musicals while we whiled away the hours between scenes on *Doctor Who*. Ironically, we never saw each other's shows as we were on stage at roughly the same time not a hundred yards from each other!

I last saw Dursley at Joe Allen's restaurant in London just over a year ago. Even though he was walking with the aid of crutches and looking peaky, his smile was as dazzling as ever. He had one of the best smiles I've ever seen. He warmly introduced me to his friends and we chatted about old times – he was always tickled by having appeared with the Daleks; apparently his best Christmas present last year was when JNT specially selected a clip with him in it for *Auntie's Bloomers*.

I kissed Dursley, luvvie-style, on both cheeks – it was Joe Allen's after all – and then gave him a big hug. Although we never actually spoke about his illness, I knew then that I wouldn't get many more chances to see him.

*Sophie Aldred*

## RULE BRITANNIA

Is it surprising that Ian Cooke, who was so embarrassed by Philip Segal's "jingoistic" remarks about protecting the Britishness of *Doctor Who*, lives in Surrey? The saddest characteristic of the British in the Nineties is the absurd, self-deprecating way we undervalue the greatness of our own achievements. One such achievement is the birth and sustenance of *Doctor Who*, in various media, since 1963. *Doctor Who* is a treasured British institution, and it has reached its legendary status without so much as a whiff of a $100 note.

To endear the Doctor to an audience he must be anchored, at least nominally, in one particular Earth culture. For continuity at least, that culture should remain British. When one speaks of the Doctor's "inherent Britishness", as Colin Baker does so fondly at the beginning of *More Than 30 Years In The TARDIS*, one refers not only to the superficial British characteristics he has displayed over the years – penchants for tea, cricket and jelly babies for example – but also to the way the Doctor has been moulded to fit, very loosely, the traditional British national stereotype. He is a slightly detached, whimsical eccentric with a sense of "fair play"; a polite, mannerly gentleman with Edwardian tastes who supports the underdog. And when manners desert him (as they did fairly regularly in his sixth body) his attitude towards Peri's Americanised language is slightly snobbish and pompous. These are undoubtedly stereotypical British traits that all seven Doctors have been endowed with as the fundamental crux of the character.

*Christopher Chantler*
*Southampton.*

*I think it's something of a generalisation to say that the Doctor has only ever displayed essentially 'British' character traits. I've always found it intriguing that the Seventh Doctor (the only one not portrayed by an English actor) seemed to distance himself slightly from typical English pursuits – instead, Sylvester McCoy's Time Lord expressed his love of jazz (a thoroughly American artform), drank milkshakes and quoted Louis Armstrong . . .*

## SHELF ASSESSMENT

Just a quick note to voice my appreciation for the excellent standard of DWM – I have recently been buying old copies to fill collection gaps and, even over the space of the last few years, the quality of articles and features has been incredibly high.

Particular praise must go to Dave Owen for his carefully considered reviews in *Shelf Life* – it takes about five minutes to write a glaringly overpraising or overcritical review, while balance shows the reviewer has taken the time and care to assess the whole work. I hope he continues to show his obvious pleasure for his work in his writing. As an aside, I rarely take much notice of the review in terms of "will I buy the product?" – in general, I've found most of the *Missing Adventures* too good to put down, and most of the *New Adventures* too boring to finish (oops – controversial), and *The Android Invasion*

## THE HIT PARADE

His fingernails are chewed down to the quick from agonizing over the final ten, but here they are . . .

**Matthew Jones**
*Fluid Links* writer

### 1. *Pyramids of Mars*

"Whilst at college, my lover bought me a copy of the video after we stayed up late one night whispering about our childhood memories. And while those I watched it with laughed at Bernard Archard's make-up and the poacher's Marcel Marceau impression, I drifted back in time to days when I was in love with Sarah Jane Smith and Tom Baker was my hero."

**2. *Horror of Fang Rock***

"A handful of characters in an isolated outpost cower from an unseen creature which is killing them one by one . . . Terrance Dicks clearly knows *Doctor Who* better than anyone. Here he displays his skill at creating believable characters in only a couple of lines of dialogue. Where would we be without him?"

**3. *City of Death***

"The final scene where the Doctor and Romana say goodbye to Duggan before flying off the Eiffel Tower is probably my favourite moment in the entire series. Bye-bye Duggan!"

**4. *State of Decay***

"Tom and Lalla are clearly deeply in love here. And so are we. Never has *Doctor Who* looked so gorgeous. Never has villainy been so sensual and seductive."

**5. *The Robots of Death***

"*Doctor Who* is so often at its best when it's pretending to be something else, and this Agatha Christie pastiche is a great example. The robots are made all the more terrifying by their beautiful faces and charming voices. Nice culottes too!"

**6. *Kinda***

"Just when you think you know what *Doctor Who* is all about, along comes a story which proves that you know nothing at all. It must rank as the finest script in the series. It's unsettling, witty, absolutely terrifying – frequently all in the same scene."

**7. *The Caves of Androzani***

"Robert Holmes rewrites *The Power of Kroll* and gets it right. He's helped by flawless direction and a strong cast. While the Doctor is on the periphery of the plot, Peter Davison is commanding, giving his finest and sadly final performance."

**8. *The Deadly Assassin***

"The memory of the matrix sequence still haunts me. Robert Holmes rips up continuity, tosses it carelessly over his shoulder and casually rewrites the programme's history, and all for the sake of a good story. Quite right too!"

**9. *The Talons of Weng-Chiang***

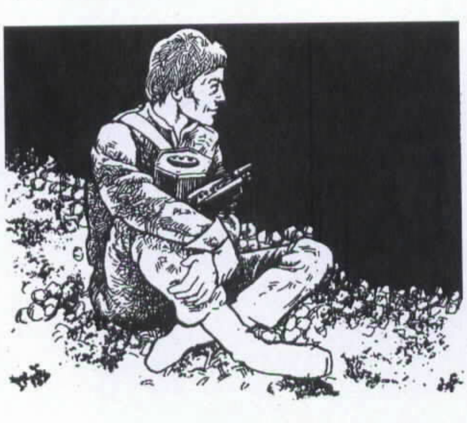
"The London of the nineteenth century is conjured into existence without an expensive set or clever special effects, but with the use of familiar images which trigger the period in our imaginations. Jack the Ripper, Sherlock Holmes and Fu Manchu are mixed together in a brew more intoxicating than the pipe of poppy."

**10. *Survival***

"This is *Doctor Who* at its most grown-up. The Cheetah planet is a haunting metaphor for sexual awakening. Ace returns home to discover that she has become a woman and outgrown the teenage life she left behind. The programme couldn't have ended on a stronger note."

## Off TARGET

*by Quiquaequod*



*Shura was quite prepared to carry out his threat and blow up the entire book unless someone drew his feet properly*

was still every bit as bad as I remember it!

Just keep up the good work!

*Jonathan Masters*
*Storrington,*
*W Sussex.*

Congratulations on a fantastic magazine. Having stopped buying **DWM** in 1992, I was stunned and amazed at its new style – everything looks so much better, and the content is of an equally high standard.

My only quibble is with *Off the Shelf* and the front covers. To tackle those in reverse order: the cover photographs are all very nice, but a bit on the dull side of things. Issue 225 had the only exciting cover of late. Whatever happened to the occasional painting by Skilleter, Pearson, Lee Sullivan or Colin Howard?

The reviews could not be better, but although it looks nice having each item sectioned off in little coloured boxes, could you please devote an extra page to this all-important feature? Two pages is fine for the average two-video/two-book release months, but with the new audio tapes and extra video productions as well, everything seems all too brief.

Other than that, keep up the good work – you're just what the Doctors ordered!

*Kevin West*
*Wikenhoe,*
*Essex.*

Thought I'd drop you a line and say that I enjoy **DWM** enormously. The interviews are as engrossing as ever, and the *Archives* are the absolute best of the bunch.

Could you print more information on upcoming *NA/MA* books – perhaps interviews with the writers or mini descriptions of the plot. It can be pretty expensive getting each and everyone of them. What I tend to do is base my decision to buy a *NA/MA* on the author or the plot details that I have gleaned from the Internet. With interviews it may make it easier, not to mention getting the writers' opinions and thoughts on writing the book.

I think the new layout of the magazine is an improvement, but *Off Target* will never replace the late, lamented *Doctor Who?* by Dick Howett and Tim Quinn. I see that Dave Owen has spiced up *Shelf Life* of late, injecting more of his opinions into the reviews, which is great to see.

Well, keep up the good work.

*Trevor Lee*
*Victoria,*
*Australia.*
*tlee@acslink.net.au*

*As you can see, we've expanded* Shelf Life *with this issue – it will now normally be at least three pages long (expanded to a whopping five in this issue with the arrival of a mass of new merchandise), so there'll be even more of Dave's spicy opinions from now on . . .*

### HITS AND MISSES

I was interested in Issue 229's editorial concerning the nature of *Doctor Who* and its so-called "established" past where the First Doctor is always labelled "crotchety" etc. The drive of the piece seemed to suggest that the new *Hit Parade* feature would be immediately controversial, but no, we saw the same much-vaunted "classics" listed. *The Caves of Androzani*, half the Pertwee era, and so on.

The point is that most of the writers now involved with the Whoniverse are of the generation who watched Pertwee as children; the *New/Missing Adventures* club and you yourselves. Well, if you want really controversial opinions, ask the fans. I myself am nearly twenty. Simply because of when I was born, *my* Doctor was Peter Davison, and most of what I've seen of the previous Doctors was, sorry, rubbish. Yes, *The Dæmons* was gripping and *The Deadly Assassin* was a brilliant script, let down only in production design and by an apparently German Castellan. But I think the "classic" stories are *The Visitation, The Awakening, Vengeance on Varos* and *Remembrance of the Daleks*, to name a few. I also thought Colin Baker was an excellent Doctor, perhaps the best.

I read all the *New Adventures*, and the ones I like are usually the ones you pan. *Sky Pirates*, incidentally, Mr Owen, was not filled with nudity as you claimed. I rate *Transit* as possibly the best book in the series. I don't like Paul Cornell's books much. When Benny gets married I will wail with jealousy.

Most controversially I'm sure, I do not want to see *Doctor Who* on television again. Regardless of **DWM**'s "Let's not be too hasty" policy, we all know the Americans will ruin it. My big worry is that the Fox network may somehow stop the *New Adventures* being published before I've written mine.

I imagine my opinions will seem like the deranged mutterings of a madman to you, but it's simply due to the age gap. And for all your talk of breaking the moulds and looking at "fresh points of view and new angles on familiar material", if this letter is printed I would bet my life that the next issue you'll print letters from apoplexic, outraged old-guard fans ordering my beheading in the name of Jon Pertwee. And you'll agree with them.

*Iain Martin*
*Colchester,*
*Essex.*

*Who, me? I'm old enough to remember* The Tenth Planet, *Iain, but I rate Eighties* Doctor Who *very highly. I think it's fair to say that the "classic era" of the show is generally the one you watched when you were twelve, but we do try to represent (and celebrate) all periods of the series equally. I think, regardless of age groups, you're in a very small minority if you really do dismiss pre-Davison* Doctor Who *so completely.*

### POINTS OF VIEW

The magazine has had a dramatic facelift in the last few months, I guess in an attempt to emulate a more sophisticated but fun-loving approach to the show and all its peripheral activities. Issue 230 finally comes very close to perfection.

What follows are some suggestions based on my and my friends' reactions to recent issues. Market research for free from your target audience!

The cover: the Marvel Magazines logo looks really old-fashioned. In general, the covers have looked very dull. Issue 229, for example, could have benefited from the glossier paper you used to use on the covers. Also, the blurb was not as attention-grabbing as it should have been. I would not know that *Downtime* was a brand new video adventure, or that Louise Jameson and the Brig were featured inside.

Telesnaps: I can see a market for the telesnaps – they would make an ideal companion to audio releases of missing stories, whether they be soundtracks or book readings. On their own, I tend to skip them each month, finding them rather dull to pursue. The layout largely consists of close-ups which don't do much in terms of story-telling. I didn't even notice they were missing in the most recent issue until someone mentioned it on the newsgroup.

Comic strip: this is a disappointment, especially as it used to be my favourite part of the magazine. Martin Geraghty's art was very good, but overall the story just seems to lack the excitement of previous years. I don't mind seeing "missing adventures" in the Yearbooks, but for the magazine, I would prefer to see new adventures of the Seventh Doctor.

The *Archives*: excellent, but let down a little by the presentation, the production feature could be better broken down so that information could be found more easily, without having to have to read the feature all the way through.

*Shelf Life*: please bring back some sort of rating system. When I first get to this section, all I want to know is what the conclusion of the reviewer is. Then I will read the main article, if interested.

*Crazy Caption*: love it. Why not have a regular humour page? Short stories, jokes, drawings etc, from readers, magazine staff, etc. Could be fun!

*The Hit Parade*: excellent. More please. I'd also like to see people from other walks of life included, not necessarily directly connected to the TV series or the magazine, who happen to be *Who* fans.

*Out of the TARDIS*: Love it. Keep it up.

*Public Image* on the *Gallifrey Guardian* page should be stripped to the bare information. It is just so painfully waffly, where a simple table would do the job ten times better.

Overall, I think the new **DWM** team are doing a great job and should be making Gary Russell proud. Congratulations also on the excellent Yearbook.

*Faiz Rehman*
*Tredegar,*
*Gwent.*
*faiz@frehman.celtic.co.uk*

*Thanks for the detailed critique, Faiz. Anyone else who wants to send in a point-by-point review of the mag is most welcome.*

# Fluid Links

# The New Adventurers

I was rather surprised when I discovered that only two-thirds of **Doctor Who Magazine** readers regularly read the *New Adventures* novels, and only a third read every book. I had assumed that with no new stories currently being broadcast on television, Virgin Publishing's full-length novels would have been eagerly devoured by *all Doctor Who* fans. Intrigued, I tracked down a few fans who had given the *New Adventures* a thumbs-down and asked them why. Two reasons seemed to dominate the discussion: firstly, they felt that the novels were too different from the television programme, and secondly, they were annoyed that most of the books were being written by fans and not by "proper science fiction writers". It was only later it occurred to me that the reasons they had given for not reading the *New Adventures* were precisely the reasons why I like them so much.

I'm a fan of the books. I've read them all and, with only a couple of exceptions, I've enjoyed them immensely. What makes them really special for me is precisely the fact that they *are* written by fans. Unlike the *Star Trek* novels (which require an aspiring author to have published two previous novels and be represented by an agent), the editorial team at Virgin took the unusual decision to focus on unsolicited submissions from new writers rather than relying upon mainstream science fiction authors to write for the series. Unsurprisingly, this has led to many fans getting into print.

**There is a new relationship developing between the writers and audience of *Doctor Who.***

This new generation of fan writers have brought a new set of influences, styles and themes to the Doctor's adventures on the printed page. With many of the writers in their twenties, they have drawn their stories from a different generation of sources to the writers of the television series. For example, several of the novels have played with ideas and themes from the 'Cyperpunk' science fiction movement of the Eighties. The writers often seem to draw their sources from popular culture, particularly from television itself, whereas the television series tended to be more literary in its roots. I suspect that this reflects the different backgrounds of the writers. The *New Adventures* Doctor is as much at home quoting the songs of Sid Vicious as the sonnets of William Shakespeare. Many of the influences come from other science fiction television programmes. For example, the longest-serving companion in the *New Adventures* is Bernice Summerfield; according to the writer's guide, she is partly based on Emma Peel from the cult television programme *The Avengers*. The villains of Daniel O'Mahony's *Falls The Shadow* bear a striking resemblance to PJ Hammond's two time detectives, *Sapphire and Steel*, and I've lost track of the number of times *New Adventures* authors have snuck in references to *Star Trek*. However, while some of these 'fannish' references can be distracting, there are times when a fan's view produces something rather unique and special. Mark Gatiss' *Nightshade* is a fine example. Once again the debt is to science fiction television, this time to Nigel Kneale's *Quatermass* serials, but Mark Gatiss crafts a story which explores the dangers of allowing oneself to wallow in such nostalgia, and the results are haunting in more ways than one.

I must admit to being slightly confused by the criticism that the *New Adventures* are dissimilar to the television programme, as the novels appear to be written by people who are experts in the field. Now, I'm not actually sure what *Doctor Who* is 'like', as part of the pleasure of being a *Doctor Who* fan for me is the way that the series has changed, becoming several different television programmes over its three decades. This new generation of writers have clearly grown up in a very different world to many of the writers who wrote for the television series. Women are rarely the 'damsels in distress' that they were in many of the televised stories, and black and gay characters, almost wholly absent on television, populate the novels in significant numbers. Freed from the artistic chains of being 'family viewing', the series has also witnessed a new exploration of sexuality. The *New Adventures* are clearly aimed at an older audience than the television programme, which always prided itself on its appeal to both adults and children of almost all ages. I would be surprised (and perhaps just a little unsettled) if children were reading some of the novels in the *New Adventures* series. If they are different to the television programme, the difference is one of tone, reflecting the increasing maturity of the *Doctor Who* audience.

There is a new relationship developing between the writers and audience of *Doctor Who*. The series' writers tended to be people who wrote television of all types and genres; they weren't *Doctor Who* fans at all. The fan audience would often have a much greater knowledge of the programme's history as a whole than the people who were writing it. *Doctor Who* has traditionally been made by people who aren't terribly interested in continuity, and part of the fun of being a fan is spotting moments of continuity and discontinuity in the show's history. This is no longer the case. The writers of the books have the same knowledge that the fans do. The game of exploring continuity is now being played by the people writing new *Doctor Who*, and fans have lost their own special role as experts.

Virgin Publishing have fundamentally changed the role of the fan. The previously immutable distinction between 'fan consumer' and 'professional producer' is gone. *Doctor Who*, at least in its incarnation on the printed page, is now made by our peers, not in the sacred corridors of the BBC. I believe that the *New Adventures* have proven that fans can write for *Doctor Who* just as well as professional writers. As far as I can see, the Doctor's future looks to be in safe hands.

*Matthew Jones*

# Shelf Life

*Five Doctors* – the new improved edit,
Kamelion gets his first credit;
The Yeti are here,
With a new web of fear;
The Companions book? **Dave Owen**'s read it!

If *Shelf Life* seems bigger this month, that's partly because there are more releases to review here than usual. They're a mixed bunch, bringing both disappointments and some pleasant surprises – even, it seems, in the same video package . . .

## THE FIVE DOCTORS SPECIAL EDITION

Until now, only two *Doctor Who* stories have been released on home video with additional footage not included on their television broadcast. Both *Silver Nemesis* and *The Curse of Fenric* were natural candidates for this sort of restoration, having suffered through being destructively edited down to fit their allotted transmission slots. *The Five Doctors* in contrast was perfectly paced in its original form, and when I heard that it was to be re-released in an extended format, I thought this would be a more cynically-motivated repackaging job.

But *The Five Doctors Special Edition* is far more than just an extended version: it's a complete re-edit of the material shot for the story, and is more comparable to the BBC home video release of *Shada*, with new post-production techniques being used which were not available to the original production team. These include far more effective image processing and the use of Dolby Surround stereo, utilised here on a *Doctor Who* video release for the first time.

It's quite hard to spot the differences from the televised version without actually watching them side-by-side, so subtle are they at times. For instance, the footage of Richard Hurndall's First Doctor being abducted occupies the full screen, rather than just appearing inlaid on the time-scoop monitor. Many of the recorded scenes are used differently, some being cut looser to include tops and tails that didn't make it to the original transmission. The end result is refreshingly different, and doesn't detract one iota from the story.

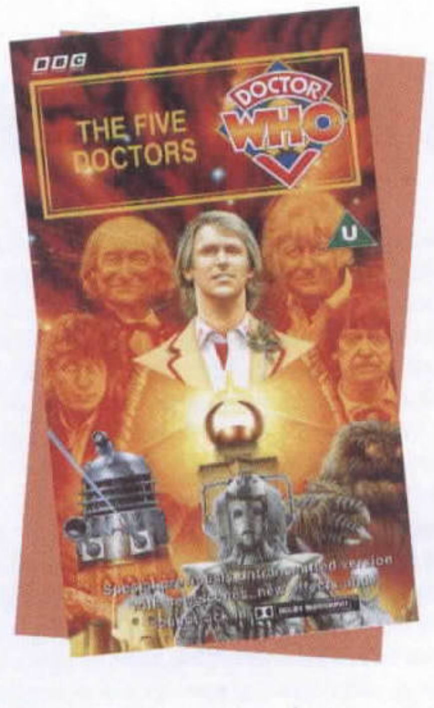
As well as the use of additional scenes, and the extension of others, many are presented in a different order. For instance, directly after the opening credits there is an eerie sequence establishing the Dark Tower in the Death Zone before we see Turlough sketching at the Eye of Orion, and then finally the transmitted opening scene in the TARDIS. This, as well as the inclusion of far more shots of the gloved figure in the time-scoop room makes for a much more sinister first half, as the joy of seeing familiar faces once again is tainted by the greater emphasis on their abductor.

The time-scoop itself is a vast improvement. Rather than a somersaulting black obelisk, it is a gently hovering corkscrewed cone that seems to refract the surrounding light. Once captured within, its victims are barely visible. It's a vast improvement, as are all the new electronic effects. I'd feared they would simply be there for their own sake, considering that the originals were perfectly adequate in their day. But they really do make a difference, especially to the ubiquitous thunderbolts of the Death Zone. And the updated Dalek and Cyberman weapons are very stylish, with energy bolts appearing to fly directly at the viewer on occasion. Even the very slight enhancements, such as the subtly different way the Fifth Doctor fades out of existence on the TARDIS floor, seem worthwhile.

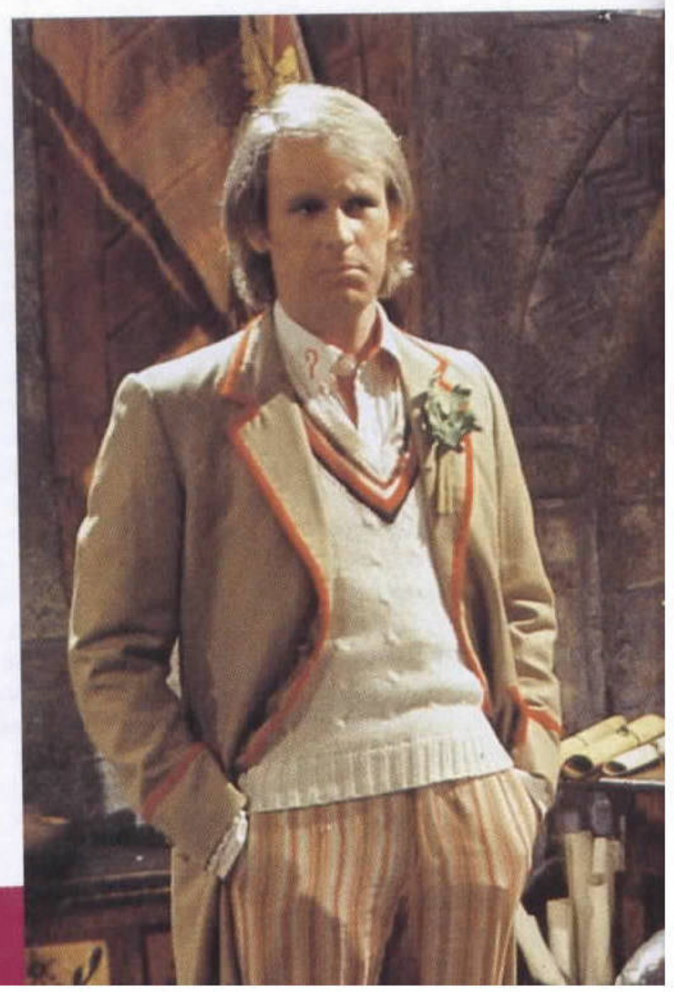
Intelligent choices have been made with regard to omitting material. Originally the Fourth Doctor and Romana's capture and release using footage from the untransmitted *Shada* were shown inconsistently, with a completely inappropriate still of them from another part of the story to represent their imprisonment. Worse yet, their oddly independent return was to yet another location. What's used here shows rather less of Tom Baker and Lalla Ward in action (although all the material is at least now available on the *Shada* release) but makes far more sense than before.

The extra material used includes longer depictions of the First Doctor and Susan fleeing from the Dalek, the Second Doctor and the Brigadier doing much the same from the Yeti, and the Third Doctor and Sarah trying to avoid the Raston Warrior Robot. Jon Pertwee benefits least from his extra exposure here; he's barely in character at times, seeming to be offering stage directions to Elisabeth Sladen rather than helping Sarah Jane. As part of the augmented and re-recorded score, which is mainly identical or similar to the transmitted version, Peter Howell adds a charming and appropriate flute motif for the Second Doctor as he scurries to the tower. Throughout, the incidental music still remains among my favourite in the entire series; both the choral discord as the time-scoop appears, and the sampled notes from the original *Doctor Who* theme mingling with the tick-tock of the time-scoop controls afterwards evoke beauty and fear simultaneously.

Given the chance to trim the story myself, an obvious target would be the exchanges in the High Council's chamber. Inspired perhaps by Anthony Ainley's less-than-sensitive delivery, the other Time Lords, most notably Paul Jerricho as the unnamed Castellan, gave performances which led me to suspect that they were not taking the proceedings entirely seriously. The deadpan "No. Not the Mind Probe" has long since passed into *Doctor Who*'s hall of infamy, and no amount of restructuring, re-editing or re-scoring can save it. However, later on, Rassilon's appearance and voice are dramatically rescued by new technology. Back in 1983, this legendary God amongst Gods was a slight disappointment to me, looking and sounding like a medieval Jimmy Edwards wearing someone else's false teeth. Here, there's a new shimmer to his disembodied floating countenance, and his voice has been treated to mask the sibilance and lower it in tone to a much grander register. Bravo!



There's a bit of a mess at the end. Originally, the TARDIS splits off into four copies of itself, presumably one for each Doctor in the tower, so that they might return their companions home. It would have been much neater for Rassilon to use the time-scoop to return everyone, and I think that this is the intention here, with the time-scoop effect appearing for each of the old Doctors. But it just doesn't work with the available material; there's no reason for everyone to troop into the TARDIS between saying goodbye and being time-scooped. The Fifth Doctor now has a line about temporal fission which, I assume, is meant to explain what has happened, but makes no sense whatsoever.

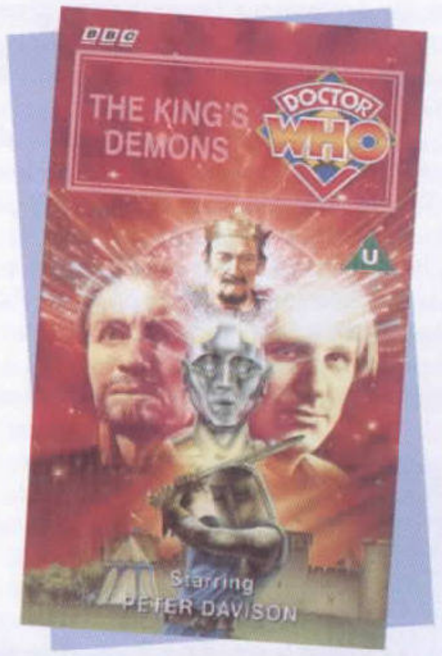


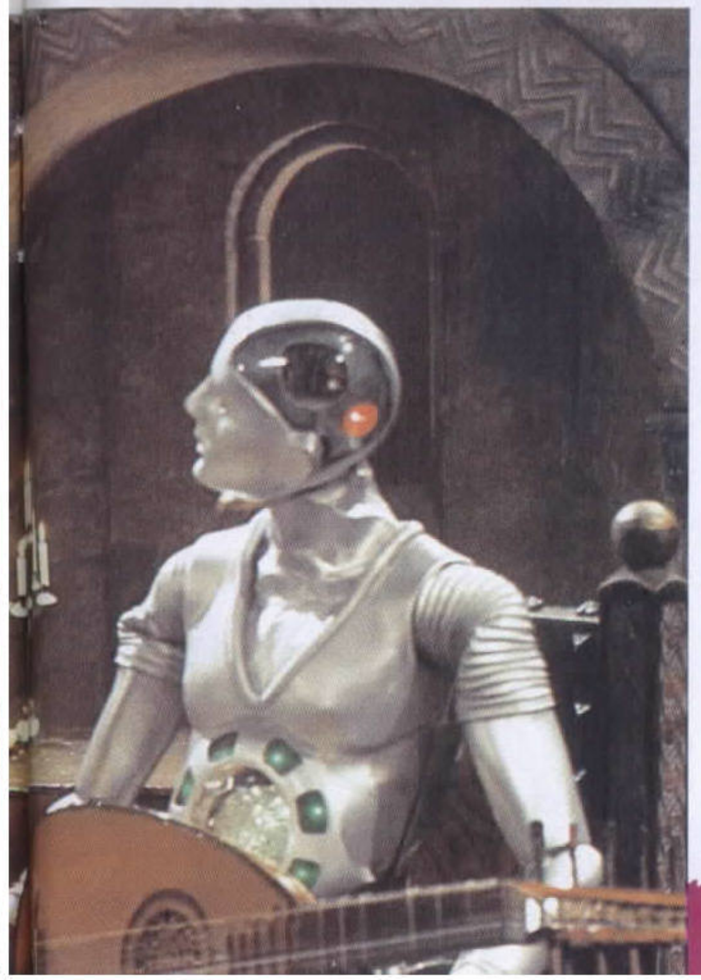
It's fascinating to compare the two different versions of the story, and so I hope that the original video release remains available.

## THE KING'S DEMONS

Rather like an expensive once-in-a-lifetime purchase that comes with a free gift, like a set of tumblers or a cheap calculator, *The Five Doctors* package also includes an incentive of little intrinsic value, *The King's Demons*.

Peter Davison is reported to have said that it was the poor quality of scripts in Season Twenty of *Doctor Who* that prompted him not to remain after the end of the next series. Looking at this example, one can easily sympathise. There's little wit or ingenuity on display, and the story lacks the simplicity and charm of Terence Dudley's previous two-part contribution, *Black Orchid*. The TARDIS brings the Doctor, Tegan and Turlough to the castle of Lord Ranulf Fitzwilliam in the year 1215. King John is visiting, accompanied by his champion, the Frenchman Sir Gilles Estram. We know he's French because the dialogue tells us, not due to any skill with accents on the part of a heavily made-up but nonetheless instantly recognisable Anthony Ainley. Yes, Sir Gilles is the Master in disguise, yet again.





The production successfully conveys the sheer discomfort of life in the thirteenth century, with a cold and draughty castle, and a variety of inhumane tortures on hand. But Castle Fitzwilliam must contain a first-rate hairdressing salon, since Sir Ranulf's son sports a perfectly-layered 1983 coiffure. The residents do little other than eat and fight to keep warm, and the Doctor's main contribution to much of the drama is to prevent some bloodshed and ponder aloud what King John can be doing here, when on this date history records him as being in London signing Magna Carta.

King John, is of course, a double; to be precise, Kamelion, who the Master describes as a tool of an earlier invader of Xeriphas. In practice, Kamelion is a shape-changing android whose form and actions can be moulded by telepathic commands. In his natural form, he's a very unimpressive robot with randomly rolling eyes and a languid neck action that, intentionally or otherwise, Gerald Flood copies perfectly when portraying the android's impression of the king, together with a subtlety and finesse worthy of Vincent Price playing Richard III.

It is established that the Master's plan is to prevent the formation of parliamentary democracy, causing chaos on Earth. He then intends to repeat this in other civilizations and rule in their midst. What a very unbelievable and dull villain he is; usually because, as here, his ultimate plan is tacked on as a last-minute justification for his local interference. How much more interesting he would be if his hatred of the Doctor and desire to rule had some proper justification.

As soon as the Master puts his cards on the table, and there is a brief struggle for control of Kamelion between him and the Doctor, the story is brought to a sudden and unexpected end when Tegan pilots the TARDIS into the room (did Terence Dudley harbour a grudge against women drivers, I wonder?), enabling the Doctor and his friends to leave, taking Kamelion. Having just viewed the story I find it impossible to accurately summarise the plot, yet Jon Gibbs' cod-medieval score will be rattling around my head for days; therefore *The King's Demons* is both unmemorable and irritating.

## THE ALSO PEOPLE

Thankfully, the same is not true of Ben Aaronovitch's second *New Adventure* which I'd been looking forward to with mixed feelings. There is always an extra tingle of excitement when one of the Virgin authors has also previously written for the television series, such as here, but his previous *New Adventure*, *Transit*, was marred by an incoherency that obscured what I can only suspect was a very clever book.

His latest, *The Also People* (ISBN 0 426 20456 5), won my enthusiasm from the start. We find the Doctor, Bernice, Roz and Chris comfortably ensconced beneath a mediterranean climate in a villa with luxury that transcends human technology. Days pass with little dramatic happening; they eat, play games and rest. For a change there is no galactic distress beacon to answer, no mystery to investigate. The poetic stillness of the opening, and other moments throughout the book allows the characters of the current regulars to be drawn far more naturally than when constantly facing crisis. Eventually the Doctor starts talking to God. He hasn't undergone a religious conversion; God is the superintelligent artificial intellect that supervises the man-made habitat that the TARDIS has brought them to, an inside-out world encircling a star.

**The Also People** *by Ben Aaronovitch*

"Gods," said Bernice, "you're talking about Gods, aren't you?"

"I prefer to think of them as extremely powerful transtemporal beings," said the Doctor primly. "Because of their extreme nature it's actually quite difficult for them to intervene in the mundane day to day world so they're always on the look-out for suitable agents."

"Like Kadiatu?"

"Time travel is a form of power and power without responsibility is very dangerous."

"So what are you planning to do about her ?" asked Bernice.

"I don't know," he said. "She may have to be put to sleep."

The Doctor's companions are barbarians next to the humanoid inhabitants, who are technologically and evolutionarily far in advance of Earth humans, being able to change gender or even species at will, survive virtually any accident and live without poverty or government. Undeniably, *The Also People* is, in all but name, an Iain M Banks novel. And not merely by stylistic overlap, but by being a glowing eulogy to Banks' epic (and wonderful) *Culture* novels.

THE NEW
Doctor Who
ADVENTURES
THE ALSO PEOPLE
BEN AARONOVITCH

Paradise is interesting up to a point. Readers are unlikely to have contemplated what their lives would be like free from the constraints of money, or if they were able to have a quick word with God to ensure that the weather will be dry for a picnic. My attention was kept by the return of Kadiatu, the genetically engineered warrior from *Transit* and *Set Piece*. She has reverted to a deadly, feral state, scavenging in the wild, under covert supervision on behalf of the Doctor from a drone, a small mobile machine intelligence. The Doctor has an ethical dilemma on his hands: can he let such a lethal creature continue to live?

Chris is still being led by his heart rather than his head, as young men his age are wont, and falls straight into the arms of a local beauty who shares his passion for all things aeronautical. Rather less predictably, Roz lets her defences crumble, and embarks on an affair herself. The characterisation of both adjudicators here is their best yet; by the end of the book they were people to me and not just "characters" or "the new companions". With all the regulars remembering their recent experiences when appropriate, the continuity with recent books is strong; an area in which the *New Adventures* have markedly improved of late.

In a society where machines are the peers of people, a deactivation is regarded as a murder. After such an unprecented attack, the Doctor is called in to investigate. It's a leisurely case, as befits the setting, although there are more and more moments of high drama as it progresses. Along the way there are some ironic touches that brought a wide smile to my face, including the Doctor's discovery of some miniature figures made of his companions to celebrate their visit. Initially delighted, he soon puts them down when their similarity to chess pieces strikes him as disturbingly appropriate.

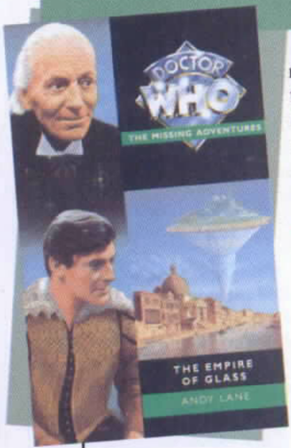
The style of storytelling is adult, without being gratuitously sensationalistic. Along with the beautifully described scenery and breathtaking technology there are broken hearts and hangovers. The level of humour is just right; on occasions one feels one is sharing a joke with the characters. Ben says "look at them"

**The Empire of Glass** *by Andy Lane*

Steven winced at the harshness of the Doctor's voice. Even from where she stood by the window, Vicki could smell the alcohol on Steven's breath. "I've been out drinking with Galileo Galilei," he said, finally.

The Doctor had the good grace to look abashed. "Well, that's different," he said. "You appear to have made more progress than we have. What sort of person is he, by the way?"

Steven shrugged. "He can drink like a fish and he thinks he's God's gift to science," he said. "But why not find out for yourself? He's invited us round to dinner tonight."



rather than "look at me". I'm tempted to say that *The Also People* is flawless, and I'd recommend it to *Doctor Who* fans and more casual readers alike with no hesitation whatsoever.

## THE EMPIRE OF GLASS

Andy Lane has become one of my favourite *Doctor Who* authors, partly because of his ability to effortlessly bring together strands from the previous television and written stories. In his latest work, *The Empire of Glass* (ISBN 0 426 20457 3), a *Missing Adventure* for the First Doctor set between *The Time Meddler* and *Galaxy Four*, Andy pulls off an impressive feat of retrospective continuity at the outset by having the Doctor return from the events of *The Three Doctors*.

There seem to be two broad approaches to writing for the First Doctor in print. Either as a more dignified, idealised version, without William Hartnell's occasional lapses of memory or concentration, as David Whitaker did in his early novelisations, or as Andy has chosen to do here, complete with all the coughs and splutters. Mainly, though, the leading man here is Steven Taylor. Following the recent trend in *Missing Adventures*, Andy successfully fills in Steven's background, turning him into a far more interesting character on the page than he ever was on screen. After his time in captive seclusion on Mechanus, Steven revels in the variety of experiences the Doctor leads him to – this time an adventure in Venice in 1609, bringing with it wine, women, and song; but to be honest, mainly wine.

As used to happen to the First Doctor with apparent regularity, he is mistaken for someone else, in this case a visiting cardinal, allowing space in the story for him to explain to Vicki and Steven the significance of Venice in this period as a key trade route and, more specifically, where Gallileo is about to demonstrate his telescope for the first time. Gallileo, it emerges, was quite fond of a snifter, and in the course of following him around the taverns of the canal city, Steven develops several respectable hangovers.

As more *New* and *Missing Adventures* appear, it's becoming apparent that at least some of the writers are talking to each other. The library of St John the Beheaded from several earlier books reappears here, this time linked with Irving Braxiatel, the archivist who first appeared in *Theatre of War*. Braxiatel has brought the Doctor to Venice to mediate at an interplanetary arms limitation conference, and parked on the moon are the spaceships of myriad delegate species. Some are named explicitly, but it's much more fun to identify those which are only described. It is established that Braxiatel is one of the Doctor's own people and that he knows the Doctor of old. He's never referred to as a Time Lord, however, and I assume that *Missing Adventures* featuring the First and Second Doctors are deliberately excluding such explicit mentions of the Doctor's origins, in keeping with the mystique of the period.

Braxiatel's interference in history is far more organised than that of the Doctor, or the Monk – he has a whole race of skivvies working for him. Their chief representative speaks as irritatingly as Yoda in the *Star Wars* films: know you, the objects, subjects, and verbs, all reversed being. In a slight error of judgement on his part, Braxiatel has in fact employed a race of galactic arms dealers, for whom war is money. In any case, we all know by now what disasters habitually befall peace conferences in *Doctor Who*.

The history in *The Empire of Glass* is great; its significance is well explained and there are almost-feasible appearances by such notables as Shakespeare and Marlowe. The science is less palatable; devices enabling the wearer to assume the appearance of another, and pills inducing twenty-four-hour amnesia are desperate gimmickry more at home in superhero comics or role-playing games than this otherwise dignified work.

Despite the obvious depth of research, I found *The Empire of Glass* less captivating than either of Andy's previous two books. The level of alien interference in historical Venice is just too great to be plausible, and a purer historical adventure would have been just as interesting. *Original Sin* has proven a hard act to follow.

## DOWNTIME

*Downtime* (Reeltime Pictures RTP0087) sees the return of more *Doctor Who* characters in a spin-off production than ever before. For a start there's Deborah Watling as Victoria Waterfield, who first appears summoned in her dreams to Det-sen monastary by her dead father. This takes place long before the rest of the narrative, and she looks convincingly younger. Unfortunately, appearing to age fifteen years while the opening credits are taking place is her main dramatic contribution; her performance lacks the weight to convince as the older, more cynical Victoria who has set up New World University in London, a kind of new age techno cult for disaffected youngsters who spend all day sitting at terminals, listening to headphones and intoning Tibetan chants.

Nicholas Courtney reprises the Brigadier in style. In a fluid dream sequence he appears in his teaching clothes from *Mawdryn Undead*, then in his UNIT uniform, looking around the beach at Cromer, echoing *The Three Doctors* even down to his body language, and encountering a Yeti footprint and a tube station sign from *The Web of Fear*. It's wonderfully evocative, and firmly re-establishes the character. On awakening in his quarters at Brendon School, he finds a message from his estranged daughter, Kate, a troubled woman who knows nothing of her father's role with UNIT.

Elisabeth Sladen provides an authentic Sarah Jane Smith, covering New World and Victoria for a feature in *Metropolitan* magazine. Despite being opponents in this story, there's a touching flicker of almost-recognition between the two former companions of the Doctor. With the same taste in clothes as she showed in *The Five Doctors*, and driving a sports car as in *Robot*, she has been just as carefully re-created as the Brigadier.

The Yeti themselves, designed by Julian Vince, share the stature, menace and roar of their televison forbears, as well as gaining glowing red eyes, but the nature of the beasts has changed. They are no longer simply the robots of the Great Intelligence, covered in fur and claws to deceive Tibetan monks; anyone coming into contact with one of the silver control spheres can metamorphose into a Yeti. Although undeniably impressive, this goes completely uncommented upon, even by the Brigadier.

The action converges on New World University as Professor Travers arrives, played once again by Jack Watling, and looking, it must be said, rather youthful for a man who should be about ninety! He is again possessed by the Great Intelligence, but once it finds the Locus (one of the miniature Yeti figures from *The Web of Fear*) passed on through the Lethbridge-Stewarts to Gordon, the Brigadier's grandson, the Intelligence leaves Travers and infests the information systems of the world.

*Downtime* suffers from a glut of bewildering computer jargon, and the image of a young whizzkid sitting at a terminal in a darkened room guessing improbably insecure passwords, as he "hacks in to the system", passed into cliché well over a decade ago. The film's title presumably refers to the chaos induced in the world's information and communication systems by what John Leeson's jittery DJ refers to as "computer flu". It's this that impedes the Brigadier

Downtime
Starring
NICHOLAS COURTNEY
ELISABETH SLADEN
DEBORAH WATLING
JACK WATLING
THE YETI ARE BACK IN THIS ALL-NEW INDEPENDENT DRAMA SPIN-OFF FROM DOCTOR WHO!

as he crosses London to a meeting with UNIT, only to discover that they have been infiltrated by New World. En route, amid an impressively staged traffic jam, there's a confusing encounter with a Yeti that is neither obviously real nor in the Brigadier's mind.

There's so much going on in the final twenty minutes that they succeed mainly as a visual spectacle rather than a coherent dénouement. But the thrills are enough, especially the mist-shrouded battle between Yetis and UNIT troops in the woodlands of the university. The composite shots of the futuristic pyramid atop the real University of East Anglia buildings are impressive enough, but even more so with the Intelligence's energy bolts flying around. In fact, with its cars, boats, and (astral) planes, the whole production is fantastic to look at, conveying the authentic feel of a *Doctor Who* final episode with Earth under threat of invasion, underlined by the animated sequence of a satellite in orbit relaying the Intelligence's energy, and on the ground, the skies darkening beneath, if you will, the World Wide Web of Fear.

There are *Doctor Who* references throughout; some serious, such as the incidental music's allusion to both *The Web of Fear* when Travers first appears, and *The Power of the Daleks*, for the shots of the web-covered students in the darkened terminal room, and some less so, such Victoria's exclamation that she's going to scream. I'm pleased that Kate Lethbridge-Stewart, although more outwardly a pacifist than her father, has neverthless inherited his preference for a pint of beer over anything else after a hard day spent fighting aliens.

The undeniable star of the show is Nicholas Courtney, giving quite possibly his best performance ever as the Brigadier. There's a soft side to him, as demonstrated by the genuinely moving scene where he discovers, aboard his daughter's houseboat, that he is a grandfather. And despite the tweed jacket and flat cap, he's still a soldier at heart, commanding a one-man army comprising an ex-serviceman down on his luck and living rough, who he initially mistakes for a regenerated Doctor. The Brigadier sees action again for some old-fashioned blood and thunder, culminating in his roar to the Intelligence of "Go back to Hell! You're not wanted here!".

Like last year's *Shakedown*, *Downtime* boasts not only an authentic *Doctor Who* writer, in this case *Ghost Light's* Marc Platt, but also a bona-fide *Doctor Who* director in Christopher Barry. As the pioneer of shooting *Doctor Who* locations on video with *Robot* back in 1974, he's a perfect choice for this project, and brings a fast-moving style to the piece, with seventy minutes passing effortlessly. Never looking cheap, and building on, rather than just feeding off established continuity, *Downtime* is more nearly *Doctor Who* than any other independent production so far, and comes highly recommended. It will be avilable on the high street from early November.

### THE DOCTORS – THIRTY YEARS OF TIME TRAVEL AND BEYOND

I can't, however, honestly recommend *The Doctors – Thirty Years of Time Travel and Beyond* (MasterVision MV1004). Presumably intended as a video version of Adrian Rigelsford's book of the same title, it shares the same cover design and writer. A sixty-minute documentary on the entire history of *Doctor Who* is an overambitious project, however, and I suspect that Adrian, along with producer and director Bill Baggs, decided instead to turn the misfortune of being unable to use the words "*Doctor Who*" in their title into capital, by concentrating on the different facets of the leading character in the series. Since two of the leading men are now dead and another was either unwilling or unable to directly participate in the project, their task was still not an easy one.

The tape begins with a montage of photographic stills of all seven Doctors, accompanied by a misleading voiceover that suggests that the series' leading character was from the outset a Time Lord called "Doctor Who" and was millions of years old. These words, it soon transpires, come from Shaun Sutton, former BBC Head of Drama, who is the first of many interviewees to misremember details which remain uncorrected. He is joined by actors Brian Blessed, an articulate if insignificant figure in *Doctor Who* history having appeared only in four episodes of *The Trial of a Time Lord*, and the superfluous Don Henderson (Gavrok in *Delta and the Bannermen*) who contributes little more than some ultimately irritating murmers of acquiescence to his companions' more forthright assertions about the role of the Doctor and its holders.

The main drawback of the programme soon becomes apparent; no clips have been used from *Doctor Who* to illustrate the points made by the interviewees. In their place are many sequences of still photographs, many of them rare or previously unseen. I strongly suspect that their previous lack of widespread exposure stems from the fact that they are mostly poorly composed, blurred, faded, or grainy. And here, frequently inappropriate; for instance, when Peter Davison observes that Janet Fielding's Tegan was a sour-faced character and Mark Strickson diplomatically suggests that a more acceptable term might be "feisty", we get a shot of her smiling placidly.

A more exciting substitute for archive footage here is the inclusion of colour home movies shot on location during the making of *The Smugglers*, *The Abominable Snowmen*, *The Dæmons* and *Shada*. The material is used to broadly illustrate points made by interviewees about the way the series was made, the nature of the *Doctor Who* companion, and Jon Pertwee's high regard for Roger Delgado. To die-hard *Doctor Who* historians it would be far more pertinent to know exactly when the footage was shot and which parts of the stories were being made, especially in the case of *The Smugglers*, which is completely absent from BBC archives.

This brings up the question of exactly what market the tape is targeted at. Since it omits such fundamentals as what *Doctor Who* is about and when it was made, I'd assume it was only for well-informed fans of the series. So why are Sally Faulkner (Isobel) and Nicholas Courtney allowed to get away with independently stating that they appeared in *The Invasion of the Cybermen* (sic)? There's clearly an unseen interviewer prompting much of the time who could correct such minor gaffes, and given that the interviews are so quickly intercut it would have been practical to get the participants to restate their answers. Jon Pertwee has little new to contribute, being perhaps the most previously interviewed in-cumbent of the leading role, although his candour in reflecting that *Doctor Who* would be better left as history is refreshingly honest. The most controversial material is the *Network Seven*-style interview with Peter Davison and Mark Strickson shot at the location for *Mawdryn Undead*, replete with jerky hand-held camerawork and in-shot microphone. Davison variously describes *Doctor Who*'s scripts and production standards as "crap", having initially dismissed the series' fans as abnormal for watching each episode 500 times. Irritatingly toying with a pair of sunglasses throughout, he conveys the opinion that *Doctor Who* is an artistically worthless body of work which, given the audience for the tape, seems a little thoughtless and caused my earlier sympathy for him to evaporate. Colin Baker, appearing in an identical setting which the amateurish-looking captions nonetheless tell us was the location for *The Mark of the Rani*, is far more enthusiastic, waxing philosphical about his misfortunes in the role, and conveying a moving belief that an ongoing series of *Doctor Who* is an essential part of a television childhood. He may not have been my favourite Doctor in character but I warm to him the more I see him in person. I similarly empathise with John Nathan-Turner who presents relaxed, detached and often witty reminiscences. Candidly, he confesses that he learned many of his lessons the hard way. A single companion with the Doctor works best, he says, and Colin Baker's costume was, he admits in a display of laudable honesty, a mistake. Sylvester McCoy and Sophie Aldred bravely demonstrate how they've changed

THE DOCTORS
30 YEARS OF TIME TRAVEL AND BEYOND
MASTER

since they last visited the location for *Survival*, although the tape's lack of accuracy extends to their assertion that this was their final story to be made (it wasn't; that honour fell to *Ghost Light*). Like Jon Pertwee, Sylvester often resembles the Doctor he portrayed, indeed, the eccentric, offhand, yet worldly-wise figure who appears on this tape has far more in common with the darker Doctor of the *New Adventures* than the question-mark jumpered figure who saw the series out. The tape draws to a close with a brief comment about the unmade Thirtieth Anniversary special, *The Dark Dimension*, from Kevin Davies, whose hitherto unpublicised association with the project remains unexplained.

*The Doctors* is a well-intentioned but shoddily-executed look at *Doctor Who* that can't quite decide whether it's about the leading character or the series as a whole. Assets such as the home movie footage and the frank interviews with Philip Hinchcliffe and John Nathan-Turner are let down by problems such as the uncorrected factual errors and shaky sound editing. This could so very easily have been a great deal better.

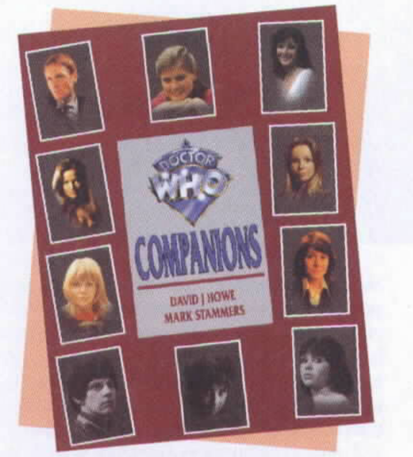
## DOCTOR WHO – THE COMPANIONS

Doctor Who – Companions (ISBN 1 85227 582 0) by David J Howe and Mark Stammers is the latest in Virgin's line of large-format hardback documentary books on *Doctor Who*. I had decided that I liked it before I had read a single word, because it is quite beautifully designed. Through 124 pages, mostly in full colour, there are a mixture of full-page and smaller photographs, some well-known, and many I had never seen before.

The bulk of the book is made up of a chronological look at all the characters to have accompanied the Doctor, from Susan to Ace, and beyond. Reading it in one sitting evokes a glow of nostalgia that only comes from systematically and sequentially reliving all one's memories of *Doctor Who*. As well as describing the characteristics of each companion, and the significant changes that befell them during their fictional life, there's a behind-the-scenes look at the creation and evolution of the characters.

For instance, we learn that Steven Taylor was originally called Bruck and then Michael, and that Verity Lambert offered Peter Purves the part on the day of recording of his first appearance in the series as Morton Dill. There are quotes from all the performers, recounting their experiences of playing a *Doctor Who* companion. In this case Purves recalls that he liked Steven best when he was being scripted by Dennis Spooner, and thereafter feels he became little more than a cipher.

*Doctor Who – Companions*, identifies several trends in the number and type of companions with the Doctor over the course of the series; it began with three additional regular characters in 1963, reducing to two in 1965 and for the rest of the Cixties. I had previously assumed that such decisions were reasonably ad hoc, or at least at the whim of the production team, but the book points out that a larger regular cast was dictated by the mechanics of television production in the early sixties when the series was recorded as live. It was only as the series moved to fragmented production that the single companion became the norm in the Seventies. Another trend I had never noticed until it was pointed out here was the prevalence of alien companions during the late Seventies and early Eighties.



The occasionally chewy text, which appropriately reads like a TV documentary narration, is supplemented by sidenotes containing BBC character outlines for each companion and also an excerpt for each from the TARDIS log, an amusing point-by-point thumbnail sketch. Categories include Likes, Dislikes and Scream Factor. Where applicable, there is also a Lookalikes section, and I was quite stunned to be reminded just how many companions have had doubles, either as a deliberate plot device or simply because the performer has played another role in the series.

As well as photographs of the performers in character, there are a number of posed shots of them wearing rather less than they did on screen, although in Nicola Bryant's case this would be difficult. On careful, studied reflection, their inclusion is appropriate, because a key selling point of *Doctor Who* to the media and to a significant portion of its viewers has always been the abundance of pretty girls showing plenty of cleavage and thigh. I'm certainly not complaining. However, the TARDIS Log section displays a temporary lapse of good taste when crediting Peri with "a great pair of lungs". Geddit, lads, eh? Phwoar! And yes, the book does include one of *those* pictures of Katy Manning, but it's not nearly as hard to ignore as the recent shot of her poised on the floor in an off-the-shoulder catsuit.

Tucked away at the beginning and end, are an analysis of the function of the companion in *Doctor Who* and a brief look at the companions who accompanied the Doctor in his untelevised adventures, on film, in print, on stage, and in comics. There's also an A-Z of the companions with a brief summary of the career of the actor or actress who played them. This section of the book can truly be called exhaustive, even mentioning appearances by the companions outside *Doctor Who* itself, in such productions as *K9 and Company* and *Downtime*.

By no means essential reading, *Doctor Who – Companions* is extremely enjoyable. If there's an adolescent male *Doctor Who* fan in your family, then this is the perfect Christmas gift for him. You won't see much of him on Boxing Day.

Buying every one of the items on review here would strain many fans' wallets, and I won't insult your powers of discrimination by pronouncing any of them indispensible or alternatively unworthy of purchase. However, if I had just £20 to spend, I'd invest in *Downtime* and *The Also People*, for their sheer excitement and poetry respectively.

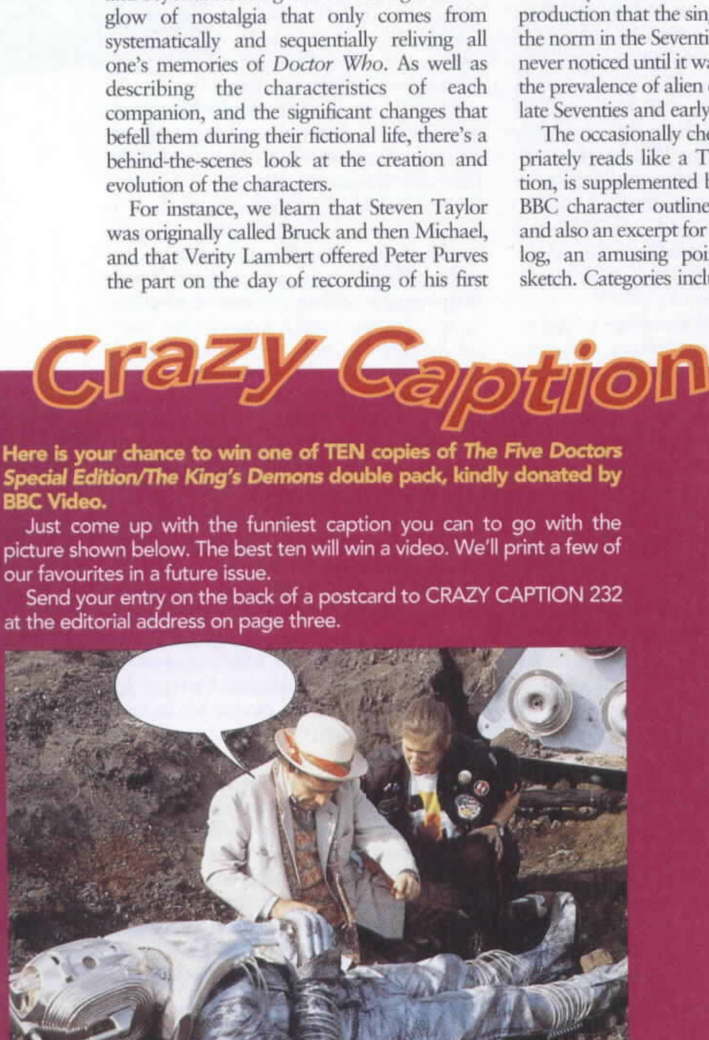
See you next month, when *Shelf Life* will be dominated by the return of the Sontarans! ◆

## Crazy Caption!

**Here is your chance to win one of TEN copies of *The Five Doctors Special Edition/The King's Demons* double pack, kindly donated by BBC Video.**

Just come up with the funniest caption you can to go with the picture shown below. The best ten will win a video. We'll print a few of our favourites in a future issue.

Send your entry on the back of a postcard to CRAZY CAPTION 232 at the editorial address on page three.

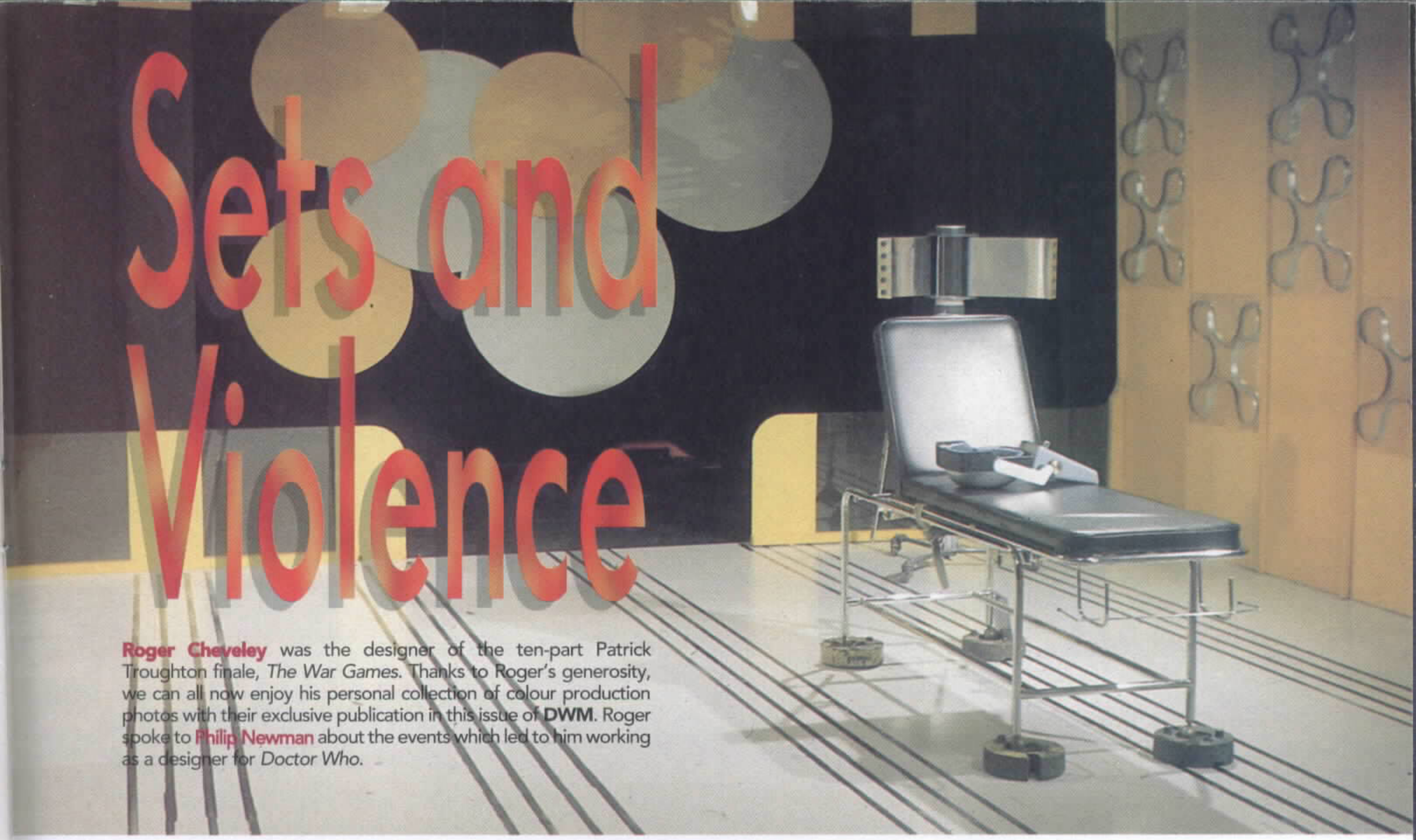


HOLD STILL DOCTOR, HE'LL HAVE THAT THING OFF YOUR HEAD IN A JIFFY!

**Crazy Caption 228 result**

Steve, the Marvel 'post room supervisor' is on the point of collapse, having dragged the mail-bag containing the hundreds of entries for our Crazy Caption competition up the fourteen flights of stairs to our penthouse office. The winner, from **Mike Lewis** of Bristol is shown here; but "Don't look now Doctor, but there's a man with four arms, three legs and two swords behind you!" from Gareth Lewis of Newport deserves a mention. Well, we're easily pleased.

# Sets and Violence

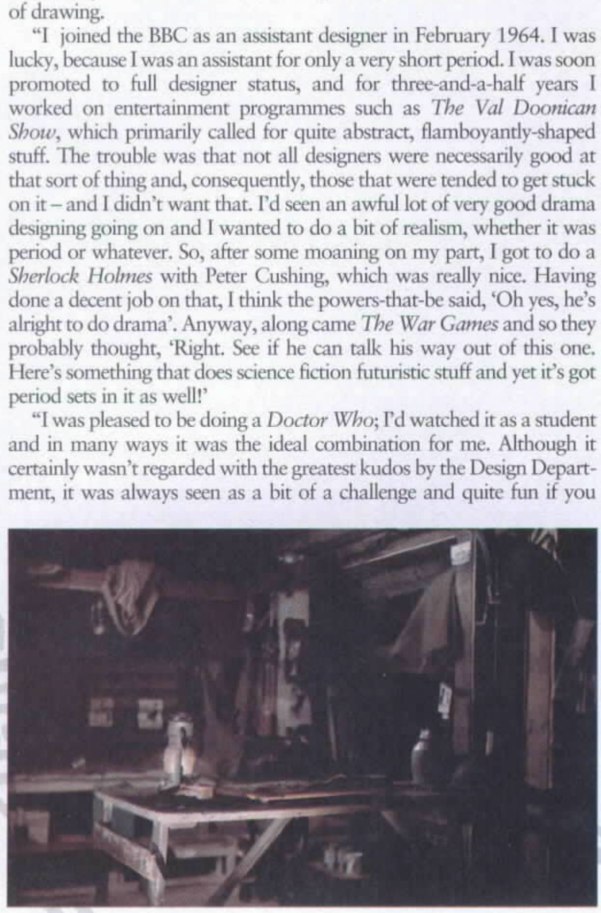


**Roger Cheveley** was the designer of the ten-part Patrick Troughton finale, *The War Games*. Thanks to Roger's generosity, we can all now enjoy his personal collection of colour production photos with their exclusive publication in this issue of **DWM**. Roger spoke to **Philip Newman** about the events which led to him working as a designer for *Doctor Who*.

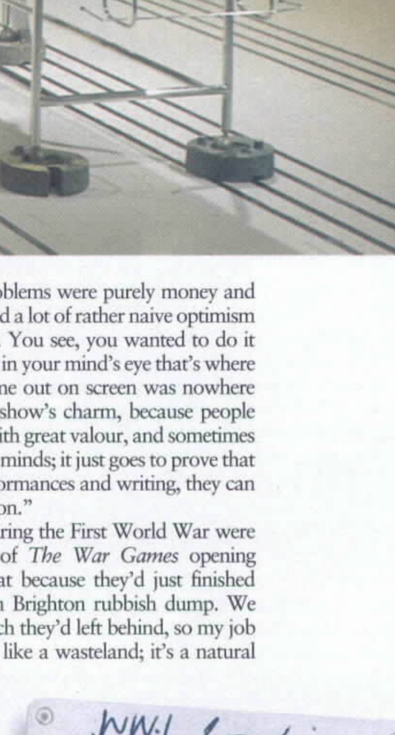
"I suppose I first discovered that I had some reasonable talent for designing when I was a student at Trinity College, Dublin, where I was reading economics, history and psychology. I started with the student theatre there and eventually found myself designing for some semi-professional theatres in Dublin as well. I finished the course with a little bit of a reputation, some nice reviews but a lousy degree! Anyway, having decided that I'd like to try and make a living doing something like scenic design, I set off to find contacts in the BBC. Eventually I was told, 'They won't take you in as a fully-fledged designer, and to be an assistant, you've got to have good draughting ability. You must be able to do proper working drawings, scaled plans, elevations – the full thing'. Well, prior to that, all the designs I'd done had been worked out on the back of an envelope, so I borrowed a drawing board and a T-square and went off to evening classes to learn the technical side of drawing.

"I joined the BBC as an assistant designer in February 1964. I was lucky, because I was an assistant for only a very short period. I was soon promoted to full designer status, and for three-and-a-half years I worked on entertainment programmes such as *The Val Doonican Show*, which primarily called for quite abstract, flamboyantly-shaped stuff. The trouble was that not all designers were necessarily good at that sort of thing and, consequently, those that were tended to get stuck on it – and I didn't want that. I'd seen an awful lot of very good drama designing going on and I wanted to do a bit of realism, whether it was period or whatever. So, after some moaning on my part, I got to do a *Sherlock Holmes* with Peter Cushing, which was really nice. Having done a decent job on that, I think the powers-that-be said, 'Oh yes, he's alright to do drama'. Anyway, along came *The War Games* and so they probably thought, 'Right. See if he can talk his way out of this one. Here's something that does science fiction futuristic stuff and yet it's got period sets in it as well!'

"I was pleased to be doing a *Doctor Who*; I'd watched it as a student and in many ways it was the ideal combination for me. Although it certainly wasn't regarded with the greatest kudos by the Design Department, it was always seen as a bit of a challenge and quite fun if you approached it in the right way. The problems were purely money and time and, to be honest, I think you needed a lot of rather naive optimism that everything was going to be alright. You see, you wanted to do it like *2001: A Space Odyssey* – you knew in your mind's eye that's where it should be at – even though what came out on screen was nowhere near. But I think that was part of the show's charm, because people were working against enormous odds with great valour, and sometimes succeeding in actually engaging people's minds; it just goes to prove that if you've got wonderful characters, performances and writing, they can transcend any deficiencies in a production."



The location sequences set largely during the First World War were among the most memorable aspects of *The War Games* opening episodes. "We got very lucky with that because they'd just finished shooting *Oh! What a Lovely War!* on Brighton rubbish dump. We found bits of barbed wire and stuff which they'd left behind, so my job was made very easy to make that look like a wasteland; it's a natural valley anyway, and once you got down over the horizon, it was totally barren and all you needed were a couple of period vehicles and some smoke. We did the Roman soldier sequences up on the hills at Brighton too – we just moved a little further out onto a bit of grassland up near the cliffs – and I seem to recall finding various bits of French-looking countryside around the vicinity as well. For the firing squad bit, we found an old flinty-looking farmhouse building which I fondly imagined looked something like Brittany or Northern France."



WW.1 Location
Rubbish Dump

property of
ROGER CHEVELEY

With sets such as the trench, bunkers, barn and French chateau all requiring a good deal of research into period detail, I was curious to know how Roger had approached the task of designing the more futuristic domains of the War Lords and Time Lords. "Well, broadly speaking, the basic concept was based on the realisation that there was never going to be enough money for to us to get away with doing walls! You see, as soon as you did a bay for the sidrats or something like that, it soaked up your money because scenery flattage cost so many pounds per foot run and we only had so much. You could get 'stock' flattage, but that still had to be covered with something, and even if you covered it with lining paper and paint, all it really does is stop you shooting the studio walls. So in the end, David Maloney and I decided to go for this limbo effect, using black drapes with lots of free-standing bits and pieces to try and create something without it being too solid. I was confident that it would work as long as whoever was lighting it could cope with

it, and so, for want of a budget, we decided to do this stylised, abstract thing. I don't think it looked too bad, either.

"I made the corridors out of a modular system of metal frames with clear plastic panels on them which sort of fitted together like a kit, the advantage being that you could set them up in the studio and then re-arrange them quite easily. So if you needed a corridor for a chase or something, you could go down one section, take a bit out or put them round the other way, and shoot across in different ways. We used vacuum-formed plastic for many of those corridors and walls, which was a fairly new technique for scenery in those days. You couldn't cover vast areas – I think the maximum size was about 2x2 feet then – but it was still very useful. I did a sort of riveted one for the corridor panels and we worked quite a bit into the other sets too, as some of the stills show. I was quite keen on it because we could just design our own abstract shapes and then take them down to the manufacturer who would make two or three hundred at a time."

DR.WHO War Games
'French' Farmhouse.
property of
ROGER CHEVELEY.

A glance at a picture of the Processing Room prompted Roger to explain how elements of various things which were fashionable in the late Sixties were incorporated into the sets. "When we were doing this, it was the early days of psychedelia and clubs in Covent Garden like 'The Middle Earth', which was an early hippy set-up with very noisy rock music and a lot of drugs going around. A big thing in those clubs were light patterns projected from sealed oil capsules, where the heat from the light projector behind moves the coloured oils to create this constantly moving effect. I thought we should have something like this for the Processing Room, so I got these guys from the club to come into the studio with all their stuff. I designed the set as just two side walls with an empty black space in between where I hung up these white meteorological balloons, and we projected these heated oil patterns onto them. It worked – just – although the balloons wouldn't stay still and so, for the next studio session, we decided to replace them with cut-out hardboard discs to maintain some sort of continuity. However, in the later episodes, we had no oil projection on them either because these people from Covent Garden were charging too much and we had to get rid of them. It was quite interesting, though, to have current things reflected in the programme.

**"There was never going to be enough money for to us to get away with doing walls!"**

"I had another quite fashionable motif, with concentric circles, on the wall in the set belonging to the mind-bender [the Security Chief], who went around with this ridiculous viewfinder mask over his eyes; Bridget Riley's work was coming into fashion at that time and it was very much of that vogue. Obviously, the door should have opened like an iris from the centre as well, but I couldn't afford to do that! Indeed, it was probably a massive problem getting the guillotine door that we did instead, but I thought that sort of chopping effect was quite nice for the character. I remember I also put all these nails in bands along the front of his desk; they were great big spikes which were cheap and easy to do, but gave a sort of expressive feeling of what he was about.

Other accounts of the production have stated that Roger supplied the sketch-like drawings of the Time Lords' suggested alternatives for the Doctor's appearance. Was this actually the case? "No, I don't think so. The BBC had departments for everything, so that would almost certainly have been done by graphics. Similarly, a lot of the little bits, like the viewfinder things and the geometric pieces on magnets which controlled the Sidrats, were done by the special effects department. They had some damn good designers in there, but they were real nutters, the wonderful Michaeljohn Harris included! Talk about children! When we'd finished filming on the rubbish dump he said, 'Haven't used all the stuff, you know, and it's a great shame to take it back. I think we should have a show, don't you?' So when we wrapped, he blew it all up and a dirty great cloud of multi-coloured smoke and black powder drifted over Brighton! It was at the posh end of town too, so we all ran off that location thinking, 'Thank God we're finishing here and don't need to come back tomorrow!' Everything was enveloped in Michaeljohn's smoke!"

With the three main cast members leaving, and the future of the programme itself in the balance, I asked Roger whether these factors had been apparent during production of *The War Games*. "Well, I knew changes were going on, but I would probably have been more aware of all that if I'd been staying on at the BBC; you see, it wasn't only Patrick Troughton's last show, it was my last show as a designer for the BBC! I was off to a new ITV contract as senior designer at Yorkshire Television, which was a big challenge for me. However, I do seem to remember Shaun Sutton being around in the studio at times. You wouldn't often see the Head of Drama coming in, so he might very well have been fighting the battle for it and making sure things were okay. But David Maloney didn't seem under any great worry or pressure. David was a great inspiration and a wonderful energiser – he knows how to get actors going – and his enthusiasm was brilliant. I think Derrick Sherwin possibly had an air of a man with some problems, but he was fine and was certainly very supportive towards me. They really were a great crowd of people to work with and I had a very happy time on it."

Roger eventually moved on from design to become a freelance director. "I did about thirty episodes of *Coronation Street* around 1977, which was tremendous fun. Some of the big names were still there then, like Pat Phoenix, Doris Speed, Jack Howarth and Violet Carson. It was a lovely show, although you couldn't actually create very much because everything was so defined. You couldn't really tell Pat Phoenix very much about motivation of character; you just said, 'faster' or 'slower'. But I very much appreciated working with them."

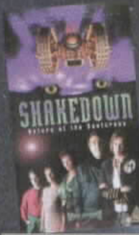
Further directorial work followed on a wide range of programmes from *Secret Army* and *Supergran* to *She-Wolf in London* and *Heartbeat,* as well as *Yellowthread Street* and *Mr Majeika* which Roger also produced.

"It's always been a regret that I never got to direct a *Doctor Who*. It wasn't for the want of my agent prodding a bit either, but it always coincided with, 'Oh, we're only having directors who are 'new' this season', or something like that; I got some awful fob-offs and excuses. This was in John Nathan-Turner's time. It would have been quite nice though, because it might have been a first for a designer of *Doctor Who* to have gone on and directed it." ◆

**THE ORIGINAL, AND THE BEST...**

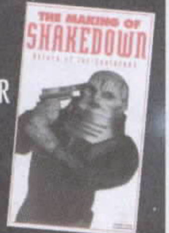
# SHAKEDOWN

## Return of the Sontarans PG



**WIDESCREEN** **THE VIDEO FILM** **HI-FI STEREO SOUND**

Starring (from **Blake's 7**) JAN CHAPPELL BRIAN CROUCHER
(from **Doctor Who**) CAROLE ANN FORD SOPHIE ALDRED MICHAEL WISHER
With TOBY ASPIN RORY O'DONNELL TOM FINNIS
Music by MARK AYRES Special Visual Effects by IAN SCOONES
Screenplay by TERRANCE DICKS Directed by KEVIN DAVIES



***"Brilliant"***
Wired

***"An action-packed sci-fi thriller"***
The Evening Standard

***"Steg is certainly the best Sontaran to ever grace the screen... Shakedown is definitely not a letdown"***
Doctor Who Magazine

***"Brian Croucher and Jan Chappell... two of the more believable leads that SF drama has thrown up in quite some time... a rollercoaster adventure!"***
DreamWatch

***"A claustrophobic slice of science fiction action... The first true filmed Doctor Who spin-off since K9 and Company"***
SFX

***"Dramatic... impressive... the computer animation and model work stand easy comparison with Red Dwarf"***
Starburst

## ORDERING DETAILS

**Shakedown – Return of the Sontarans: £14.99 + £1 P+P**
**The Making of Shakedown: £9.99 + £1 P+P.**
**SPECIAL OFFER Both tapes @ £21.98 inclusive – SAVE £5!**

Send your order - including your name, address and a cheque/PO for the appropriate amount, payable to 'DreamWatch Media Ltd.' - to: *Shakedown, PO Box 1015, Brighton BN2 2YU.* Orders dispatched within 10 days.

**OUTSIDE OF THE UK BUT WITHIN THE EC (PAL):** £14.99 + £2.50 P+P to above address
**NORTH AMERICA (NTSC):** US$24.95 + $2.50 postage/handling (US$4 for Canada). US dollar funds only, payable to Shakedown. Send to *Shakedown, PO Box 268358, Chicago IL 60626.*
**AUSTRALIA (PAL):** A$34.95 + A$2 P+P (or A$5 for New Zealand). Australian dollar cheques only payable to D Jones. Send to *Shakedown, PO Box 148, Gladesville 2111, NSW Australia.*

• • • • • • • • • • • • • • • • • • • • • • • • • • • • • • • • • • • • •

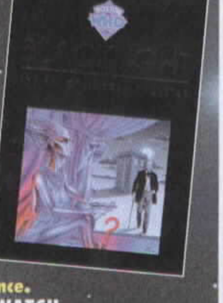
## NOVEMBER 18TH AT THE CONSERVATORY, ST GILES HIGH STREET, LONDON WC2 (BEHIND FP): DREAMWATCH, IN ASSOCIATION WITH VIRGIN PUBLISHING AND GUDI T-SHIRTS, PRESENTS:

### A SPECIAL 32ND ANNIVERSARY DOCTOR WHO SIGNING/SOCIAL

Guests: **CAROLE ANN FORD** and **SOPHIE ALDRED** span the entire history of the series, and they'll be only too happy to sign copies of SHAKEDOWN/THE MAKING OF SHAKEDOWN (which will be available at the above discounted prices) – as will Captain Lisa Deranne herself, **JAN CHAPPELL**, and director **KEVIN DAVIES** (if you already own a copy, bring it along!).

**TERRANCE DICKS** and **DAVID McINTEE** will be signing their brand new linked (Linxed?) Sontaran novels, SHAKEDOWN and LORDS OF THE STORM; **ANDREW SKILLETER** will personally autograph his just released book, DOCTOR WHO: BLACKLIGHT – THE ART OF ANDREW SKILLETER; **MARK AYRES** will be promoting the new CD based on his music from SHAKEDOWN; and **GUDI** will be unveiling their new designs, including a SHAKEDOWN/Sontaran T-Shirt! You can also purchase THE DWB COMPENDIUM at £7.99 and The DWB INTERVIEW FILE at £9.99 – £5 off each book!

**PLUS!** BRING YOUR CAMERA ALONG AND HAVE YOUR PICTURE TAKEN WITH SONTARAN VORN!!



**This event will be open between 12 - 4pm and a full bar service will be available. Please arrive no later than 3.30pm to ensure admittance.**

**More guests and details to be announced in issue 15 of DREAMWATCH...**

**There is no door charge, but it is a condition of entry into this private event that at least one of the above mentioned items be purchased.**

THE MAGAZINE OF TV SF/FANTASY 15
dreamwatch
MICHAEL DORN ON HIS RETURN TO STAR TREK IN DEEP SPACE 9
HOWARD GORDON – SCRIPTWRITER ON THE X FILES...
HE'S *BACK*...
BUT IN ANOTHER DIMENSION!
*DOCTOR WHO'S NEW PRODUCER REVEALS ALL*

# 32 YEARS YOUNG!

## DOCTOR WHO FLAVOURED ISSUE

**In an exclusive interview in the November issue of DreamWatch (The Magazine of TV/SF Fantasy), new DOCTOR WHO producer PHILIP SEGAL gives his definitive account of the six year battle to win the rights to produce the series, and his plans, hopes, fear of failure – and a startling admission that *he* was responsible for scuppering *The Dark Dimension* thirtieth Anniversary project...**

***PLUS*** **a 20th anniversary tribute to the timeless WHO classic PYRAMIDS OF MARS, illustrated with previously unpublished photographs... PHILIP HINCHCLIFFE introduces his new book devoted to the classic WHO years of 1975-77...** ***The Web of Fear – Battlefield:*** **We trace the prolific career of one BRIGADIER LETHBRIDGE-STEWART...** ***THE FIVE DOCTORS*** **remastered, but How Did They Do That?**

## AND FOR BROADER MINDS...

**Prolific X-FILES scriptwriter HOWARD GORDON gives an in depth account of his stories for the series... MICHAEL DORN tells us what it's like to be a part of the STAR TREK team full time again with DEEP SPACE 9...**

***PLUS all the latest news, views and reviews from around the telefantasy cosmos***

## & MUCH *MUCH* MORE!!

**DreamWatch 15 on sale at W H Smith, Menzies and all good newsagents from 26 October, priced £2.20, or send a cheque/PO for £2.75 inclusive of P+P, payable to *DreamWatch Publishing Ltd.*, to:**

***DreamWatch 15,***
***PO Box 1015,***
***Brighton BN2 2YU.***

# The Final Analysis

by Gareth Roberts

PART TWO

The junior of the aliens raised the still-glowing tip of its blaster barrel to cover the crowd of patients gathered on the lawn outside Krannendale. The Doctor looked desperately about, searching for cover.

"But commander," the alien said, keeping its weapon aloft but turning slightly to address his superior, "one of these may be the Earth humanoid."

"What of that?" The senior frowned and licked his lips, surveying the terrified company. "Ah, I see. We have no wish to eradicate the Earth humanoid – yet." He raised one of his slimy green claws and pointed into the crowd. "Which of you came here aboard the Earth shuttle?"

Nobody in the crowd moved; most of them were still too shocked at the death of Dr Tinker. The Doctor noted a middle-aged woman dressed in a long grey mackintosh at the back of the group. She had definitely not been in Phill's class, and her face flushed at the alien's demand.

"Well?" said the alien leader. "I am Yargon, of the mighty race of Virbles. Identity yourself, Earth creature, or die."

Again there was no response. The Doctor coughed and stepped forward."Er, hello."

The aliens shuffled towards him. "You are the Earth human?"

"I'm afraid not," said the Doctor. "I'm just a traveller. But I think you've picked the wrong day to invade, actually. There are no Earth people here."

"You lie," snarled Yargon. He turned to his subordinate. "Vistock. Escort these creatures back into their –" he waved at the house "– dwelling. If the one we seek will not show himself willingly, we may be forced to use the thought-scan. The crew would relish that." He chuckled, and a line of blue dribble ran over his chin. "This delay is irksome, but may prove . . . amusing. It has been many squirks since we used the thought-scan."

Vistock pointed towards the house with his blaster and shouted, "You heard the commander. Move back to the house, slowly." The small group of terrified humans obeyed him.

The Doctor caught Romana's eye, and nodded towards the cooling alien ship. She signalled her understanding with an almost imperceptible wink, and fell to the back of the group. At the same time, Phill tugged at the Doctor's sleeve. "These guys, Doctor," he said. "They don't look like the usual types we get here. Compulsive aggressives, I think. Bad news."

The Doctor gestured behind him. "Stick with Romana," he told Phill, then suddenly fell, executed an elaborate cartwheel and then sat up, hair and clothing in disarray, beaming insanely. As he somersaulted, he saw Romana and Phill slipping away, unnoticed in the confusion created by his fall.

Yargon noted the upset and waddled over. "You again. What are you doing?"

"Oh, just tripped over," said the Doctor. "It's this blessed scarf. Sorry. I must learn to look where I'm going in future. And the past, come to that."

"Stand, and join the others." Yargon squinted evilly at the Doctor as he obeyed. "Foolish being. It is unwise to earn the anger of Yargon of the Virbles."

"Oh, I'd hate to earn your anger," said the Doctor innocently. He looked long and hard at the alien facing him; at the thin, cruel lips, the watery, deep-set eyes, the rubbery ridges of the frown. He was suddenly possessed by an overwhelming feeling of familiarity.

* * *

From his hiding-place behind a nearby shrub, with Romana at his side, Phill observed the Doctor and the rest of the small group of patients and staff being led at blaster-point back into the the main doors of Krannendale."Well diverted, Doctor," Romana whispered, and patted the shaking Phill on the shoulder. "Are you all right?"

Phill shrugged. "Er, well. Bad day. Majorly uncool attitude, those Virbles." His eyes rested on the body of the establishment's fallen director. "Poor Dr Tinker. Didn't deserve to go like that."

Romana pointed to the open door of the alien spacecraft. Beyond the hatchway was only blackness; the only sounds coming from within were the low throb of auto-systems and the whispering echo of atmospheric compressors. "The Doctor thinks we should take a look in there." She looked around once more to make sure the way was clear, and stepped from cover. "Come on."

"Er, yeah," said Phill awkwardly. "Er, yeah, explore the ship, good idea, but . . ." He hung back.

Romana turned. "Come on!"

Phill scratched his head. "They mentioned, like, a crew."

Romana sighed. "Well, it looks fairly dark in there. We can hide." She walked off confidently.

"Hide." Phill scurried after her. "Yeah, why not? Explore our fears. Right." He clutched his stomach, which was turning over and over, and tried to convince himself that creeping aboard the property of hostile alien aggressors was a valid response. "You have to turn a negative experience into a positive experience," he reminded himself under his breath.

* * *

The Virbles herded the small group of terrified humans into the main hall of Krannendale, and motioned them to be seated along the rows of chairs facing the raised stage. The order was obeyed instantly – the memory of Dr Tinker's demise precluded any spark of rebellion – and soon an atmosphere of silent terror descended. Yargon climbed the small flight of stairs leading up to the stage and positioned himself at the lectern, hands on hips. "The Earth humanoid has one hour to show himself," he said simply, "or we will use the thought-scan on you all."

The Doctor had made sure to take a seat next to the woman he had noticed outside. From the corner of his mouth he whispered, "What exactly do they want from you, I wonder?"

The woman shuffled, and a shadow of fear passed over her pinched features, but she said nothing.

"Oh, come on," the Doctor continued, still whispering. "I'm not going to turn you in. Trust me. Do I look like the treacherous type?"

The woman turned to face him. "I just don't understand it," she said, in surprisingly ordinary, matronly tones. "Nobody's interested in Earth anymore. There are far richer pickings to be had, aren't there? What do they want with me?"

The Doctor frowned. "If you don't mind me asking, what are you in here for?"

He listened as the woman, who introduced herself simply as Mrs O'Herlihy, explained her mission to Krannendale, to register the Earth's entire population for an expensive course of psychotherapy. "To be honest," she concluded, with a nod to the Virbles, "this attention is quite flattering. Until now I thought everyone had forgotten about the old homeworld."

"Yes," said the Doctor, nodding. "The last attempted invasion of Earth must have been, what, a couple of thousand years ago? It's really an incredibly *passé* thing to do. I just don't –" He broke off suddenly, and clasped a hand to his head as if to keep whatever realisation he'd had safely contained. "Of course!"

"Of course what?" asked Mrs O'Herlihy.

Vistock, attracted by the whispers, ambled over to them, weapon raised. "You. Humans. Be silent, or . . ." He tapped the trigger on his blaster meaningfully.

"Or what?" enquired the Doctor, with his customary disregard for his personal safety.

"Or I will . . ." Vistock floundered.

"Er, shoot me?" prompted the Doctor.

"Yes, I will shoot you." Vistock leant forward. "Do not mock the Virbles, human."

"I wouldn't dare mock a Virble," said the Doctor. "You know, I'm a scholar of sorts, and your race fascinates me, do you know I've never come across a Virble before. Tell me, where's your neighbourhood?"

Vistok reacted with unexpected force. "This is unimportant." he shouted, the foul breath issuing from his blackened mouth wafting up the Doctor's sensitive nostrils. "You are to be silent!" He stalked away.

"Very interesting," muttered the Doctor.

"Do you know these creatures, then?" asked Mrs O'Herlihy.

"Oh yes," said the Doctor, with a grim nod. "I know that particular species very very well indeed."

* * *

Romana crept quietly along the darkened passageway that ran the length of the Virble's spacecraft, Phill close behind. The metal corridor was illuminated only by dim red wall-plates; the only sound, apart from her own hesitant footsteps, was the distant exhalation of a life support system. Its steady rhythm unnerved Romana, and the small part of her analytical mind given to fancy pictured a fearsome beast around the next corner, preparing to pounce when she came within reach of its talons. She pushed the image forcefully to the back of her mind.

Around the next corner, in fact, was nothing more alarming than a closed metal door. "Ah," she said, looking back at Phill. "From what I've seen, this looks like a fairly standard type of bulk carrier stroke forward attack cruiser. Logically, through there would be the crew quarters."

Phill spoke for the first time since entering the ship. "I can't hear anything, though. Must be soundproofed, yeah?"

"It's very strange," agreed Romana. "You'd think we'd have seen somebody."

"I'm glad we haven't," said Phill. "Er, what are you doing?"

Romana's hand was poised over the opening mechanism at the side of the door. "Well, I was going to open the door."

Phill gulped. "To the . . . to the crew quarters?"

Romana smiled. "Oh, I see. You're afraid."

"Its sort of a, well, a natural reaction, really," Phill said. "Aren't you afraid?"

"Yes," Romana replied evenly. "But I'm more afraid of what will happen if we don't find out all we can about these Virbles." She flipped up the toggle and the door juddered aside, the low hum of the release mechanism combined with the squeak of aged pulleys.

Beyond was silence, and more darkness.

Cautiously, Romana stepped through. Shapes became visible in the half-light; a row of beds, each equipped in classic military style with a small bedside table and a free-standing locker. All but two of the beds were bare. And, apart from Phill and herself, the room was unoccupied.

"I don't get it," said Phill as he looked around. "What about the others? Perhaps they're, like, somewhere else?"

Something caught Romana's attention. The two nearest beds were made up, with a blanket roll at their feet, and a wicker laundry basket set between them. She felt inside the basket and brought out the first item her hand encountered. It was a pair of thick woollen longjohns. "I can't see Yargon in these," she muttered, wrinkling her nose. "Still, I suppose there's something in everybody's wardrobe they'd rather forget."

Phill, feeling bolder, had opened one of the lockers. "This gets weirder and weirder, you know, " he said as he looked inside. "This is blowing my mind."

Romana joined him. Inside the locker was a shoulder-high tower of books, arranged neatly so that their garishly coloured spines faced outward. Even in the dim light, she could see that each of the slim volumes was well-thumbed and dog-eared. She reached out and removed one of the books, taking care not to upset the delicate balance of the pile. Its cover depicted a man in a silver spacesuit, head encased in a protective globe, running across a cratered surface from a three-headed, many-tentacled monster. It was titled *Revolt in 2100!*

"I think I'm beginning to understand," she told Phill. "We'd better get back to the Doctor."

* * *

"Your time is up, humans," said Yargon. A tremble rippled through the group as he stood once again before the lectern, Vistok at his side. "You have given us no alternative but to use the thought-scan. Fetch it, Vistok."

"Yes, commander." Vistok sneered once again at the cowering humans and left the stage, his heavy boots clomping on the wooden surface. "It will give me pleasure to break your spines, you short-winded imbeciles." With that, he was gone.

The Doctor saw his opportunity. He stood up, and waved cheerily to Yargon. "Hello!" Yargon saw him and scowled, turning his blaster to cover the Doctor. "Er, yes, do you mind if I ask you a couple of questions?" He started to move towards the stage.

"Stay where you are, fool," warned Yargon.

"Me, a fool?" said the Doctor, apparently unafraid. "Be careful what you say, Yargon."

"I'm warning you," said the alien, the blaster wobbling in his shaking hand.

"You don't really want to fire that thing, do you?" asked the Doctor, continuing his advance. "You like to leave all of the rough stuff to your friend, don't you? You like the shouting, yes, but the killing, well, you aren't so keen on the killing. Not personally."

"Keep back," said Yargon. One of his thick green fingers curled around the blaster's trigger.

The Doctor heard the human hostages gasp; but nothing happened.

Yargon backed away, fumbling with his weapon. Suddenly it looked ridiculously outsized for him.

The Doctor took it from him and looked it over. "You don't know enough about this thing to flick off the safety catch. What's more, it's clearly designed for a seven-fingered user. And you've only got three claws."

The Doctor leapt forward, and with his free hand reached for Yargon's gnarled and warty green nose. He twisted, pulled –

– and Yargon's face came away in his hand.

Beneath it was a very ordinary-looking human male.

"Do you know," said the Doctor, "in my experience this sort of thing tends to happen the other way round."

**. . . to be concluded**

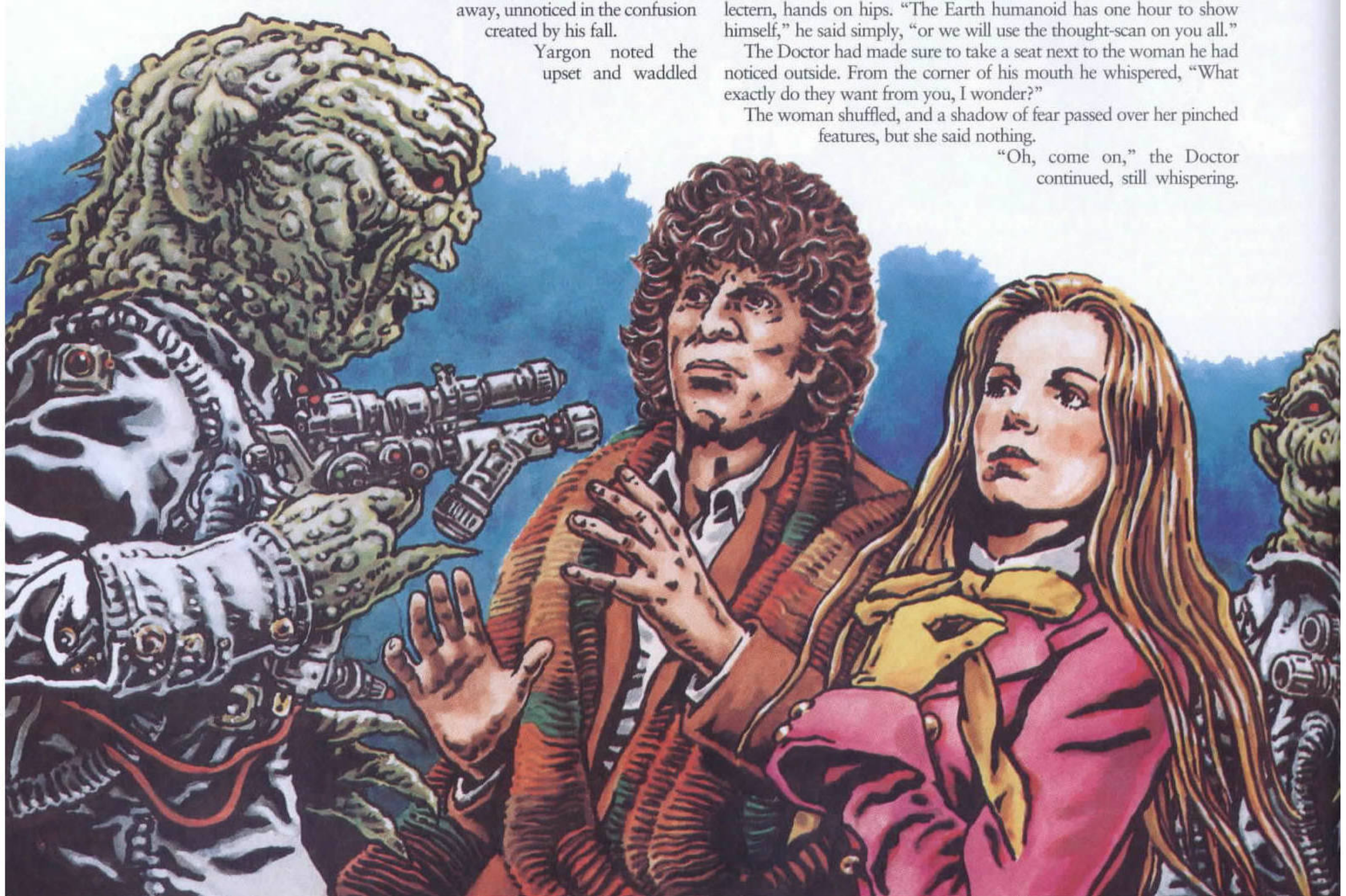
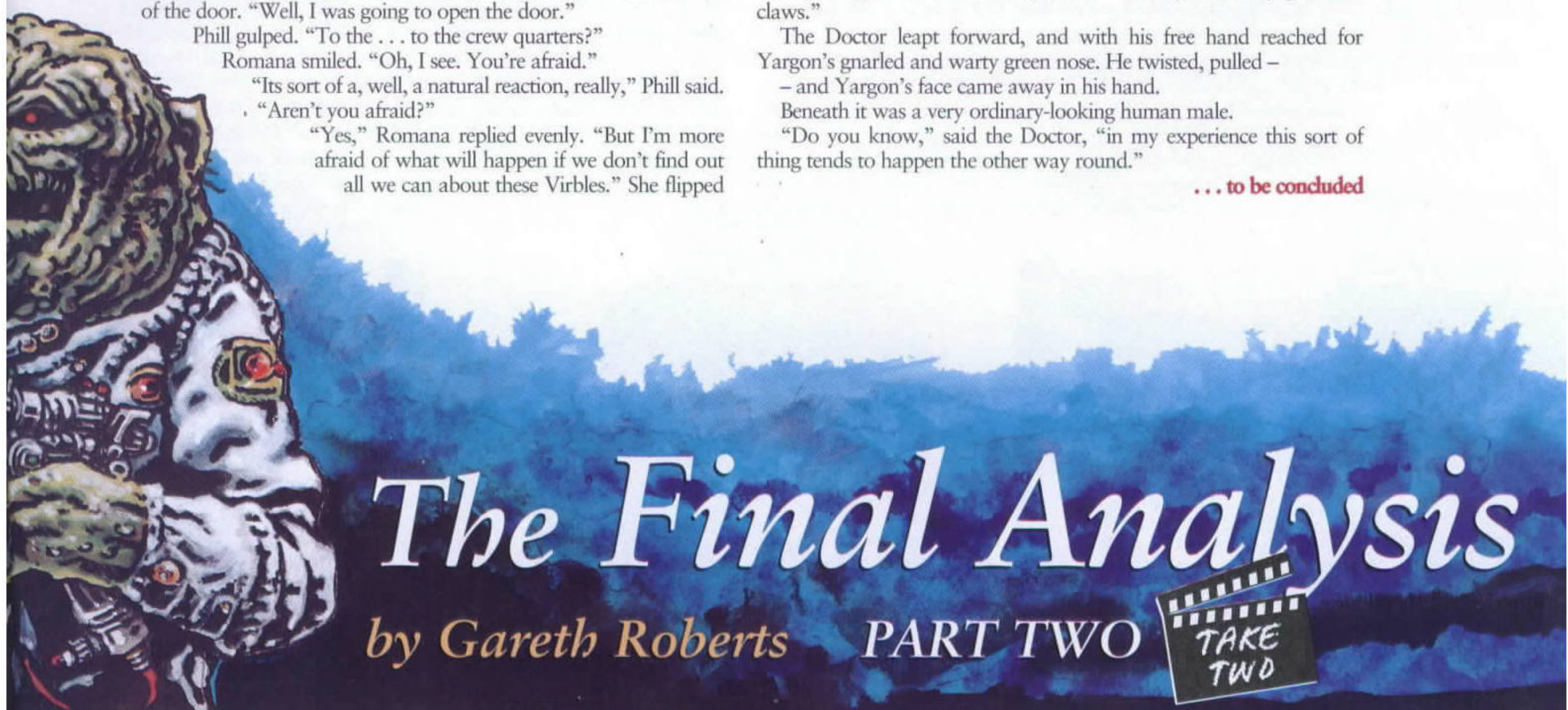
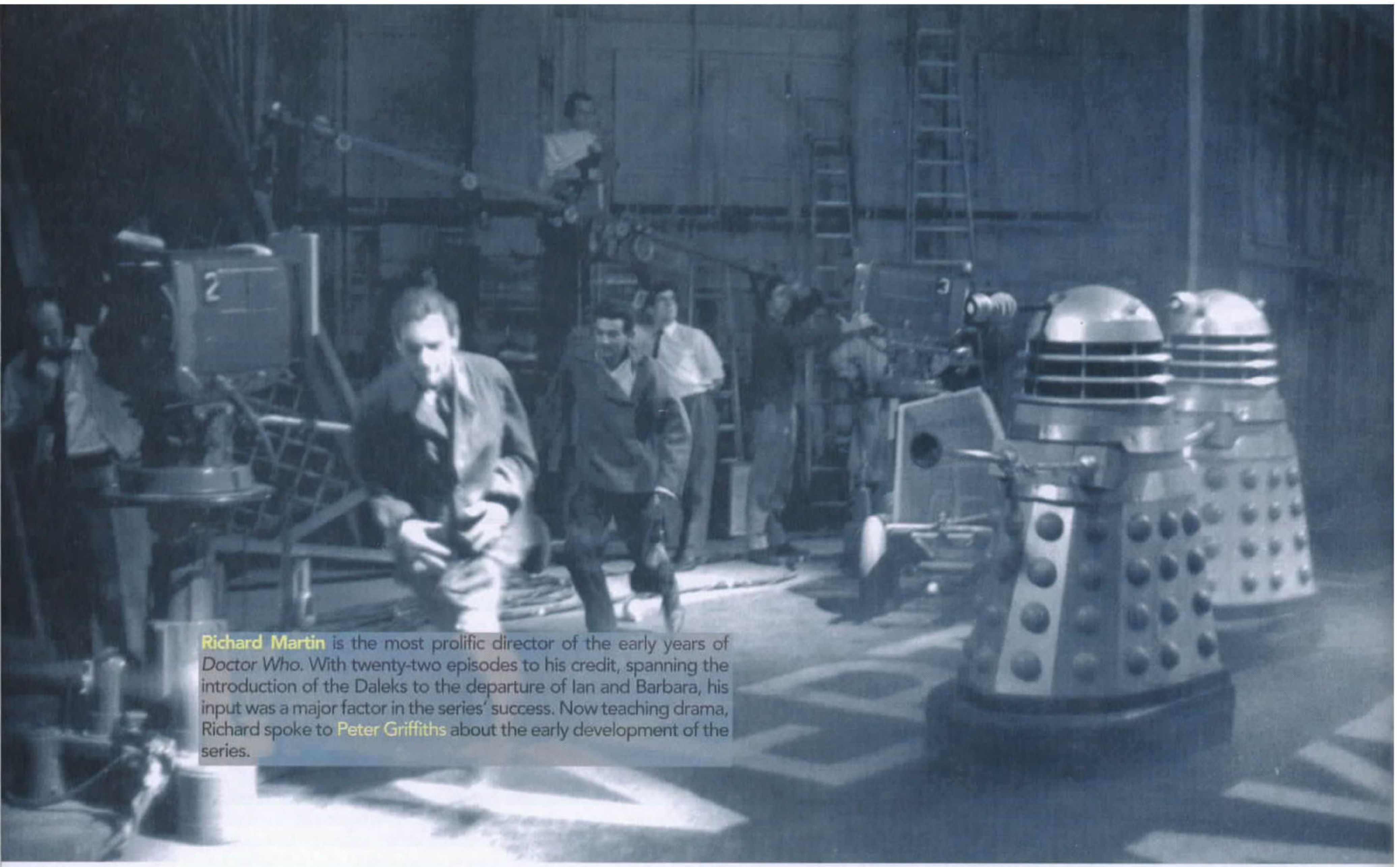


Illustration by Phil Bevan





**Above:** *The Dalek Invasion of Earth* begins.

# The Dalek Factor

**Richard Martin** is the most prolific director of the early years of *Doctor Who*. With twenty-two episodes to his credit, spanning the introduction of the Daleks to the departure of Ian and Barbara, his input was a major factor in the series' success. Now teaching drama, Richard spoke to **Peter Griffiths** about the early development of the series.

"There was this thing called the Langham Group, created by the BBC to experiment with equipment. They were mainly elderly directors who were perhaps not quick enough to do studio work any more but who could work creatively. I remember sitting in on a development project when *Doctor Who* was being mooted, before it had a producer. One of the Langham people was there, smoking his pipe – Mervyn Pinfield. He'd done a lot of work trying to make electronic cameras more versatile. Rex Tucker and I went along together, and Rex was humorous and slightly disdainful, I remember, to me afterwards. He said he didn't know what was going to happen with it. He was a lovely man. He helped me do my first production ever, sat in the box and held my hand.

"When you came off the director's course, you were either junked as an expensive mistake or given a short-term contract. John Gorrie [director of *The Keys of Marinus*], myself and Bill Hayes trained in the drama department together. Bill was perfect for *Z Cars* – solid, purposeful, very even-tempered, an easy manner with everyone. He liked gritty realism. John had a good Oxbridge degree behind him and an intense way of working with actors. He went into Plays. And then there was me. I'd done a sort of fantasy as my training piece, and I said I wanted to tackle the modern authors or fantasy. The BBC didn't know what to do with me." *Doctor Who* was the natural assignment.

"There was a lot of rivalry back then, but there was also plenty of good work for us. There were quite a lot of directors who were clever with their Brownies, but that isn't direction. There weren't many who'd come the way I came, up through theatre and then across, and there were none who'd come the classic film route, clapper boy upwards. They were recruited from the theatre or from universities – practical knowledge or intellectual ability, a very strange cross-mix.

"Verity Lambert was brought in from Thames as a smart commercial creature. Sydney had seen her ability, and he promoted her. The fact that she had just been a PA at Thames didn't come into it – he said this is my idea, you are going to do it. And she did, all credit to her. She was very unsure, but she had courage, a great tenacity. I think she had to fight through quite a lot of sniggering.

"I tell you what, I think Verity was the wrong producer for it." Richard leans closer to the microphone with a smile. "Hello, Verity, I think you were the wrong producer for *Doctor Who*! She was the right producer for some other things later, but science fiction meant nothing to her. The series had to have somebody who needed it to work so badly for their own career that they would bulldoze through.

"People in the BBC were condescending towards this new programme. They were very disdainful of Verity, who would turn up in different hats every day and was having a problem finding her own identity there because the organisation was so staid and Oxbridge-ish, and yet they had recently made this appointment of Sydney Newman. It was the first time they had brought someone from the independent sector into the hallowed halls of the BBC. Sydney wanted nothing to do with Dickens and Shakespeare; he said, 'Cut it all out and we'll do some decent stuff!'"

Richard explained the limitations of working in the small studios. "Once you get more than one camera, you are limiting the lighting potential for each shot. It becomes bland and has to be taken away from the walls or else there are multiple shadows. I always say that unless you can elope out of a window and slam a door in the face of somebody, you're not in an environment, you're in a washy background. We only had twenty or thirty flats. You need to get away from that awful flat floor that is the studio. Many early productions suffered from that artificiality, and certainly *Doctor Who* did. The fun was to go out into those great big chalk pits. We went to Camber Sands and had a miniature Dalek which came up through the sand. I stuck a frogman in a Dalek and had it come out of the Thames. There wasn't enough of that. That should've been the norm, but instead there were a few film goodies and then all the chat, twiddling of knobs and the confrontational moments in studio. The one good thing was that it was black and white, which is a high drama medium.

"Those old studio cameras were so heavy. You couldn't point them straight up or down; the early pedestals only had a range of looking down on people when they were sitting and about level with Mr Average when standing. I would always use a 'creeper' [a low camera] – even if I only had three cameras, I'd put one down. The tracks were very primitive, made in the workshops. They had the tripod head on them, the cameraman would sit either side of the camera and another man would wheel him about! But you got those low shots, some exciting stuff. They have an automatic heightened dramatic potential. You didn't want that ordinary, conversational, over-the-shoulder two-shot. You wanted to excite people's imagination, twist the shots and do funny things."

Richard's first *Doctor Who* work was on *The Daleks*, working with experienced director Christopher Barry. "Chris started them off. I trailed him on the first three episodes – the BBC didn't trust me, quite rightly, so I sat and watched him direct. He didn't like the idea very much and wanted to get off it. He had a classic serial to do, which he did beautifully, and obviously as a director he was more interested in that than a bunch of metal objects at Lime Grove. So I took over from him. He said to me later he would've stayed if he'd known how popular it was going to be!

"Although it was not new – Issac Asimov had been there before – I thought Terry Nation's original idea about the planet which had been destroyed was good. But I thought the story was a mess. I didn't think it had been well written or worked out. Terry was a conceptualiser, really. He writes something and then throws it away. But he was certainly able to knock it out, and it was very obvious from the word go that the Daleks did not go off half-cocked. They were very successful as ideal wicked people.

"There was a lovely comic called *Eagle*. Dan Dare was the space traveller, and the evil Treens were humanoid, except for their heads which were egg-shaped with red veins running over them. I thought the Daleks were the best original conception in strip cartoon terms, as it were, since the Treens. In fact, it would have been interesting to have invited the *Dan Dare* author, Frank Hampson, to write for the Daleks.

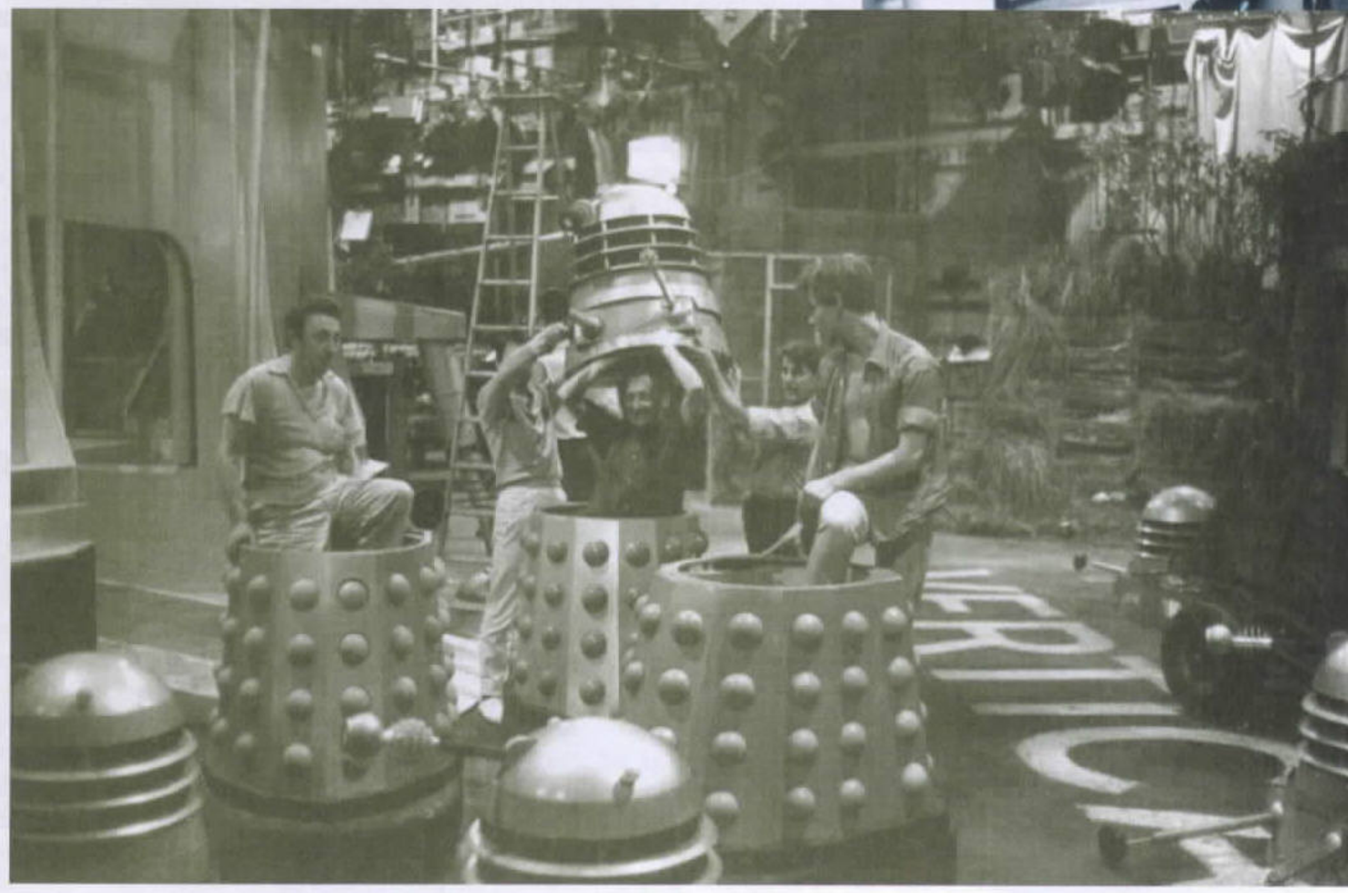
"It would have been more interesting, perhaps, to have created a society of human-minded people so that we could have identified with them more. HG Wells did it in *The Time Machine*. Out of necessity, and vengeance, the Proles come up and eat the others. It's a socialist concept – if you keep good working men down, they will end up eating the decadent aristocracy. *That's* clever.

"I think the look of the Daleks was totally Ray Cusick. All Terry Nation wrote was something like 'two mechanical arms, a television eye and a metal suit which glides about', but that was good enough for a good designer to start with. Ray was very angry that he didn't get any recognition. That look was brilliant, and the castors were just about good enough in the studio. We all chipped in on the design. I asked, why two mechanical arms? I thought one should surely be a power tool and weapon when needed, and the other a multiple grappling device.

"They were made by Shawcraft. Old Bill Mitchell I used regularly because he was so practical. I would phone him up, and he would come with all his pipes and gadgetry. He was my special effects man, really. The major problem was how you could make something really effective for the price. He also was very bitter when I last saw him, many years ago. He reckoned he should have made a fortune out of the Daleks. But we did all the work and Terry Nation made the money.

"The actual animal we produced was fun and fairly frightening. In totality, and especially with the voices, they did manage to produce 'Mr Evil' as well as the Treens had. Where Terry had really got it together was the idea, which we picked up when working on it, that they were very near hysteria all the time. Without their power supply and mechanisation, they were totally helpless. They had to be very aggressive, and to protect themselves they had to be very watchful and have no apparent philosophy of regret, remorse or friendship. The actors who provided the Dalek voices, Peter Hawkins and David Graham, together gave that feeling that they were on the

**Far right, above:** Virginia Wetherell as Dyoni in *The Daleks*.



**Far right, centre:** The Dalek operators prepare for a scene in *The Dalek Invasion of Earth*.

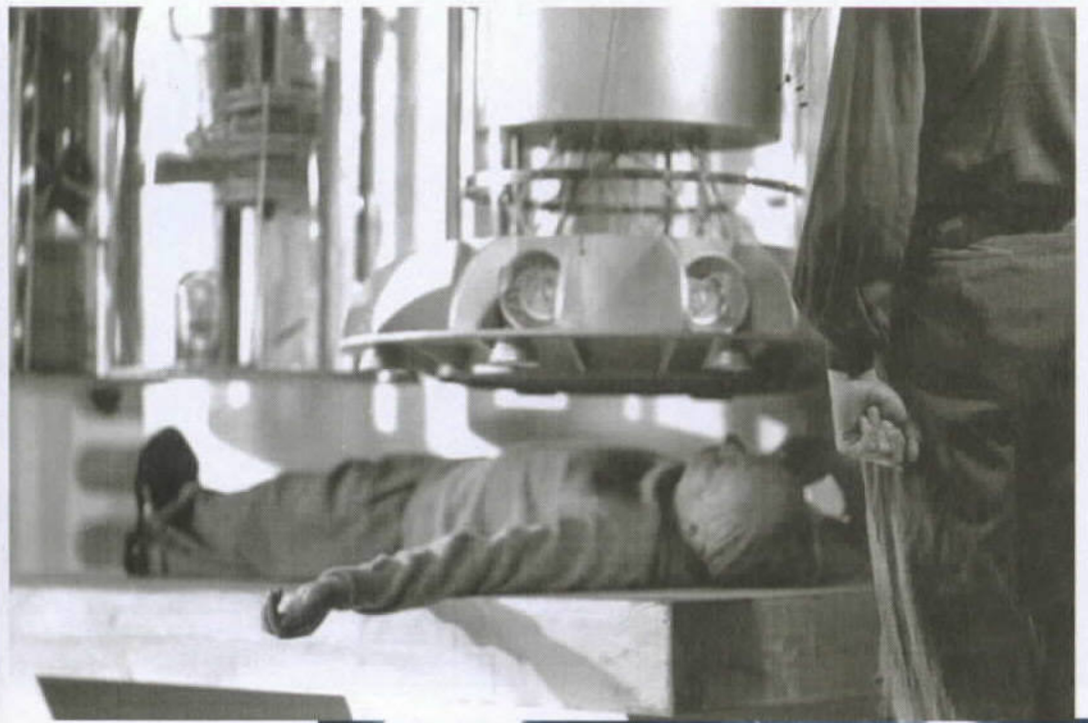
"***Doctor Who* was called the *Cinderella* of the Drama Department because it had the smallest budget and the biggest amount of work."**

## "I think Verity Lambert was the wrong producer for *Doctor Who*."

point of losing control. If anybody disobeyed the Daleks, they couldn't cope. That hysteria was interesting and recognisable in human terms. We had tried using this thing that creates a voice where there isn't one. People who have their trachea removed use them; it buzzes. But it was an acting job in the end, and the ring modulator contained it within a very narrow waveband.

"I used to get a lot of parents saying, 'So you're the person who's done this. Can I send you my child's soaking wet bed every night? He stands behind the sofa, shaking, but he will always watch.' Of course, in those days horror was so mild. A movie isn't a movie now unless guts have been splattered everywhere.

"One of my biggest rows with Verity was regarding a shot when the Dalek was prised open and inside was this disgusting mess, an embryo brain pulsating away. 'Far too nasty!' Verity said. 'We can't possibly see inside.' So we had to make a nasty squelchy noise and leave it at that."



**Above:** William Hartnell rehearses his Robotisation scene from *The Dalek Invasion of Earth*.

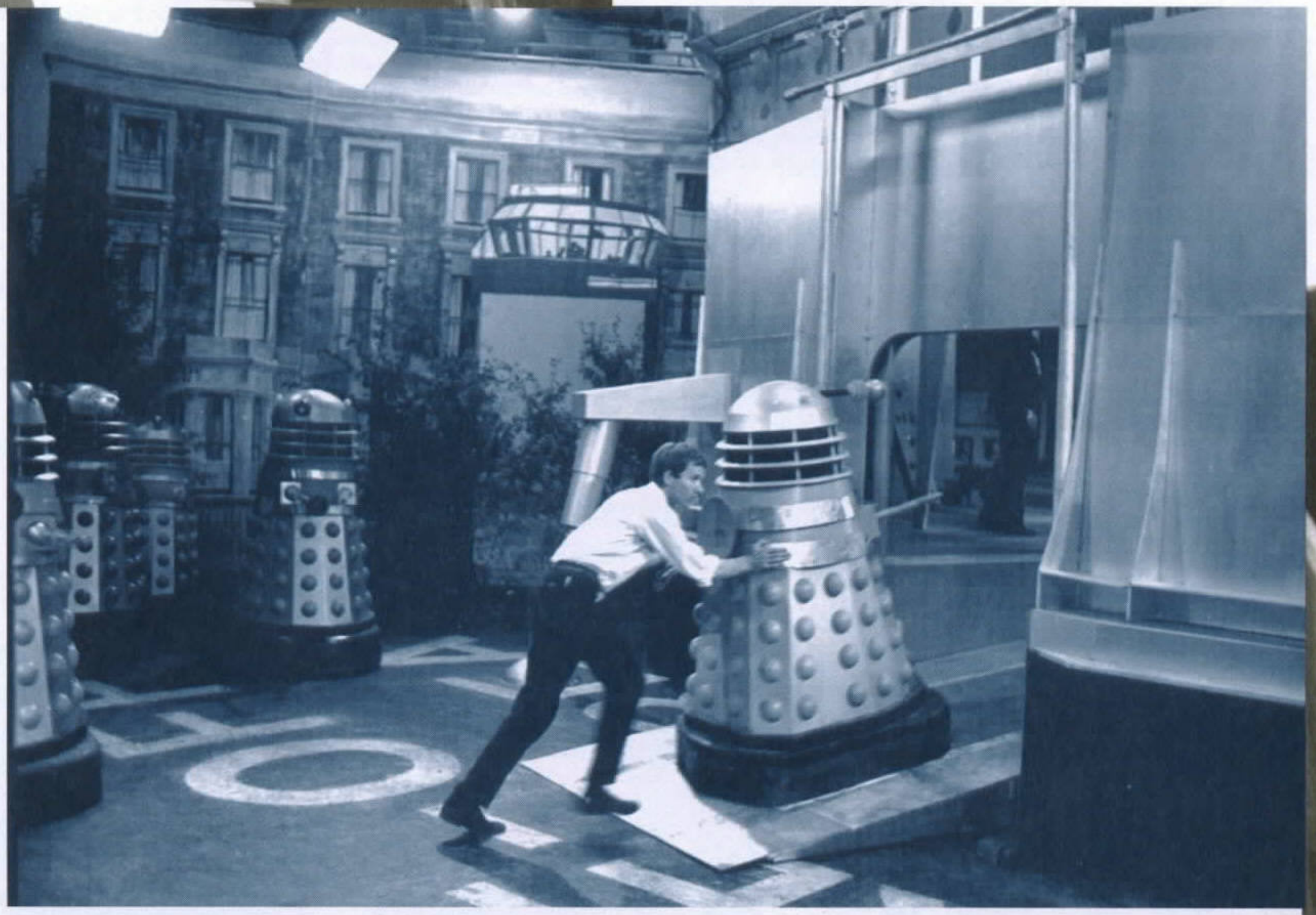
Rows with the producer? Richard elaborated. "I wasn't very polite to her and she wasn't very polite to me. Verity's a Svengali. She likes to pull strings and make everyone jump to her tune. She's very bright, but she was learning her trade then. We were both learning. She learnt how to handle temperamental directors, and I learnt how to handle ambitious and clever producers. We were bound to rub each other the wrong way.

"I broke my little finger thumping the desk, telling her to get lost one time. She came straight back. She got me in a corner and said, 'You're quite right to object to my interference at that moment, and in future I'm not going to sit behind you, I'm going to have a separate room with a feed. But I had a perfect right to say what I did.' I said, 'I'll buy that,' sucking my bruised finger. Tempers go very high on those occasions because time is of the essence. While I was sweating to get the programme done, she'd stopped the recording because she objected to a hat."

Richard could remember very little of the one episode of *Inside the Spaceship* he directed. "That was just a filler, a budget limitation exercise, really. We had to keep the team occupied and produce the goods, but there was no money. You just experimented with exciting ways of shooting the set."

It seemed an ideal time to ask about the original cast, and it quickly became obvious that Richard had a lot of time for all of them. "Two years ago we buried Jackie. She was a lovely person. Elegant, calm and humorous. A really, really nice woman. William Russell was also marvelously calm, a gentle man with a great sense of humour. The two of them were friends, and I enjoyed their company. They would never kick up. You knew something was impossible if they thought it was unsayable, but they hardly ever did. They just got on with it and made it work because they were thoroughly professional and very nice people.

"Maureen O'Brien I love. I saw her recently, and I wanted to say to her, 'You should have been a star by now.' I thought she was very special. Maybe she doesn't quite have the size – not size of body, but temperament – but she's a gifted and clever actress. I thought she was a more watchable and complex human being than little Carole Ann Ford. Carole was fine, but she had more of an arrested child quality whereas Maureen was a woman and had all that complexity. *Doctor Who* was a waste of her talents. I think I found her and dragged her in.



**Right:** A Dalek is given a helping hand during recording of the same story.

**Left:** Dortmunn (Alan Judd) plots the end of *The Dalek Invasion of Earth*.

"Billy Hartnell I had great time for, because although he was not an easy man and he was not a man at ease, he had enormous drive. He was a fighter, one of those people who threw his fists up first of all. He gave a memorable performance in *This Sporting Life*, and the first thing I said to him was, 'Mr Hartnell, your performance in *This Sporting Life* will stay with me as long as I remain on this globe.' He blustered, 'What, sorry? Oh yes, well, I kind of got inside that man . . .' and we were away. He'd tell these wonderfully funny stories of how he learnt his trade in the quickies before the war.

"I found that he was ashamed of being deeply colour prejudiced. I once caught him muttering audibly that he didn't want a cup of tea because a black girl had served it. Then he'd apologise: 'Don't pay any attention to me, I'm just a grumpy old sod,' that sort of thing. I think he was already starting to suffer from the disease that killed him, but he wouldn't say anything. He would say, 'I've got to get this right, because I've got to work next week and the week after . . .' All this push and anger, but he was a worker; God, he worked.

"He found learning lines quite difficult. He would try very hard but he sometimes blew it. He would tend to alter the script, and in order to drive the scene on, he wouldn't wait for people to reply. That was Billy's way out. Instead of saying, 'Switch the thermolytic control to number three and watch for the autophase to the backtack,' he'd say, 'Switch that switch on over there, no, don't worry, I'll do it!' I'd promptly go to Verity and say, 'Look, you try to rehearse Bill Hartnell and keep him on text!'"

What of the other directors who worked on the series in its early years? "John Gorrie's a friend. Henric Hirsch I remember distantly as a nice man. Dougie Camfield, who came up after me, was very friendly and nice. At that time, *Doctor Who* was called the *Cinderella* of the Drama Department because it had the smallest budget and the biggest amount of work. We always thought we were being more creative than the people at the other end, the one-off plays. We used to have meetings and the odd fun together, but directors are intrinsically maverick. They have to be."

In the eight-month gap between *Inside The Spaceship* and *The Dalek Invasion of Earth*, Richard directed two thriller serials, one of which "bankrupted the BBC". But despite his growing reputation as an expensive director and his stormy relationship with the producer, he was asked back to helm the final serial in *Doctor Who*'s first production block. "Verity's a great realist. I was very useful to them, because I was committed to it and I managed to push it all as far as I did out of sheer bloody-mindedness and ambition. I stayed with the Daleks because I was good at them.

"*The Dalek Invasion of Earth* was the best idea – straight out of *War of the Worlds*. A bit more money was available when the show became successful – the budgets were still too small, but one felt one could push it a bit further. We had a flying saucer which we had to stick on string and shoot within studio time, and I always said that was absolutely crazy, a waste of time. I was always asking them to open up Ealing for modelwork. We could have vastly extended the visual range of the series, but they weren't interested. I was angry that I didn't get asked to do the film version. Colour, the big screen, single camera work – the chance to do it properly!

## "I was angry that I didn't get asked to do the film version of *The Dalek Invasion of Earth*."

"We cast the Dalek operators because they were small and muscular. One of them was called Bob Jewell, who's now a weight lifter or something in Australia, and he absolutely hated me. The funniest thing I read in a *Doctor Who* magazine I was sent was an interview with him where he said [adopts brash Australian accent], 'Bloody silly director. They were working perfectly well and he wanted to put them on these bloody big wheels and they were very dangerous!' This was because we wanted the shot which later became quite famous of the Daleks coming across Westminster Bridge. They had to come across at a hell of a whack. We started about two o'clock in the morning on a Sunday and the police said we had to be out of Central London by six. So we were sitting there waiting for the dawn, and we did it as a running thing: Trafalgar Square, a couple of Daleks snooping around the Cenotaph, then they went whacking across Westminster Bridge with the Houses of Parliament in the background. By this time the first buses were coming, and we were having to work around them, but Bob Jewell wouldn't go fast enough for us. I was giving him a hard time, pressing for faster, faster, faster. 'No, it's not safe, I'm not going to . . .' he'd say. Not safe! Rubbish! Get it done! He was peddling like fury, and of course, he bore me an enormous grudge. He let off steam splendidly in that magazine!"

William Hartnell was absent from the fourth episode, *The End of Tomorrow*, following an accident on set. "He was dropped by poor Richard McNeff. That was my fault. I thought Richard was very strong. We had the big Riverside studio taken up with the flying saucer which you could shoot inside as well as out. The outside had a ramp, and Richard had to run down the ramp carrying Bill. There was that awful thing of running and then hitting the bottom; Richard's legs buckled and he dropped Bill into the edge of the steering circle of a camera I think. Richard kept hold of him, so it wasn't a bad drop."

Finally, I couldn't resist asking – what *was* that Dalek doing in the Thames? "Ah, the idea was that the Daleks shouldn't be too worried about our conditions. The Dalek produced his own environment, so it didn't make a great difference to him whether he was underwater or not . . . It was just a trick of course. An exciting idea!"

◆

**Next issue: Richard Martin casts a critical eye over his work on the Season Two serials *The Web Planet* and *The Chase*.**

THE DALEK BOOK

**Far right:** The Slyther enjoys a good read outside the factory of its manufacturer, Shawcraft.

# Gallifrey Guardian

## Segal plans for six *Doctor Who* films a year

### BBC remain non-committal

**Philip Segal, the executive producer for the proposed new *Doctor Who* TV movie, appeared at an Edinburgh science fiction film festival in late August with positive news concerning this long-standing project. He stated that Fox, Universal and BBC Worldwide have all given their approval to the script and that production will hopefully begin around the week of November 20th 1995.**

Segal announced that the two-hour TV film is budgeted at over $5 million and will most likely be aired in both the UK and the US sometime in February 1996. According to reports, the storyline is set in San Francisco, with location shooting planned for the city and also Vancouver, Canada.

The possibility of further TV movies has been mooted, perhaps as many as six per year. Future plans are, of course, dependent on favourable ratings and positive public reaction.

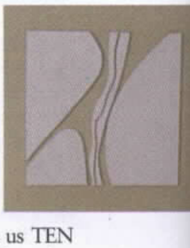
BBC Worldwide continues to be more guarded in its announcements, but when asked about the shooting dates suggested by Segal, a spokesperson indicated that the schedule seemed more than a little optimistic and that the script still hadn't received full approval by the BBC – directly contradicting Segal's comments in Edinburgh. In a communication with the **DWM** office as this issue went to press on 4th October, Segal stated that pre-production on the film had not yet begun.

Among the many names bandied about by the press for the all-important role of the Doctor is *Four Weddings and a Funeral* star Simon Callow (pictured left) who, it has been suggested, has been approached by Segal on several occasions.

**DWM** will continue to monitor the development of this new *Doctor Who* production.

## Competitions

Our cordial compadres at Reeltime Pictures have supplied us with TEN, yes, TEN copies of the all-new Brigadier/Sarah/Victoria/UNIT/Yeti adventure *Downtime*. If you'd like to be in with a chance to win one, just identify the *Doctor Who* story this set detail (pictured right) hails from. Send your answers on the back of an interesting postcard to: SARAH JANE SMITH c/o METROPOLITAN MAGAZINE. at the editorial address on page three.



*The Doctors: Thirty Years of Time Travel and Beyond* is the new documentary now available from our fun-loving friends at MasterVision Video. They've given us TEN copies of the extended version (featuring twenty extra minutes of interviews and unedited behind-the-scenes footage) for your perusal. To win one, just construct an amusing anagram out of the video's title. What could be simpler? Send your answers on the back of a genuinely bizarre postcard to: AND CUT IT . . . NOW! at the editorial address.

The venerable vendors at The Who Shop in London have offered us two Dalek cruet sets to give away. Made from solid pewter, the four-inch high salt and pepper pots are on sale in the shop for £85 a pair – making them quite a valuable prize. To be in with a chance of winning a set, simply tell us how many hemispheres are on the lower half of a standard Dalek. Send your answer to TWENTY RELS at the editorial address. Normal Marvel rules apply to all competitions.

## Book news

**Below is an updated list of Virgin Books' *New/Missing Adventures* scheduled for 1995/96.**

**November 16th**
NA: *The Also People* by Ben Aaronovitch
MA: *The Empire of Glass* by Andy Lane (First Doctor, Steven and Vicki)

**December 7th**
NA: *Shakedown* by Terrance Dicks
MA: *Lords of the Storm* by David A McIntee (Fifth Doctor and Turlough)

**January 15th**
NA: *Just War* by Lance Parkin
MA: *Downtime* by Marc Platt (Second Doctor, the Brigadier, Victoria and Sarah)

**February 19th**
NA: *Warchild* by Andrew Cartmel
MA: *The Man in the Velvet Mask* by Daniel O'Mahoney (First Doctor and Dodo)

**March 21th**
NA: *Sleepy* by Kate Orman
MA: *The English Way of Death* by Gareth Roberts (Fourth Doctor, Romana and K9)

**April 18th**
NA: *Death and Diplomacy* by Dave Stone
MA: *The Eye of the Giant* by Christopher Bulis (Third Doctor, Liz and UNIT)

**May 16th**
NA: *Happy Endings* by Paul Cornell
MA: *The Sands of Time* by Justin Richards (Fifth Doctor, Tegan and Nyssa)

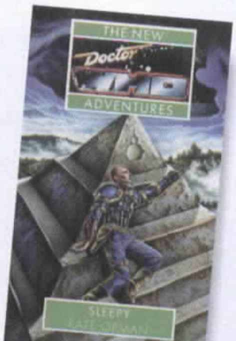
**June 20th**
NA: *God Engine* by Craig Hinton
MA: *The Killing Ground* by Steve Lyons (Sixth Doctor and Grant)

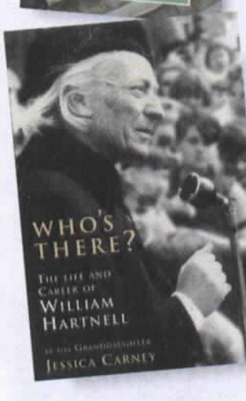
**July 18th**
NA: *Christmas on a Rational Planet* by Lawrence Miles
MA: *The Genesis of Terror* by Gary Russell (Third Doctor, Liz and UNIT)

**August 15th**
NA: *Return of the Living Dad* by Kate Orman
MA: *The Shadow of Weng-Chiang* by David A McIntee (Fourth Doctor and Romana)

**September 19th**
NA: *The Death of Art* by Simon Butcher-Jones

**October 17th**
NA: *Damaged Goods* by Russell T Davies





*God Engine* is set on Mars during the Daleks' invasion of Earth in the twenty-second century and features the Ice Warriors. *Return of the Living Dad* sees Bernice taking time out from her honeymoon to search for her missing father. All the books from February to December form part of the linked 'psi-power' series, to a lesser or greater degree. The storyline sees the Doctor slowly becoming aware that he is being manipulated, and reaches something of a climax in *The Death of Art*, before being finally resolved in November's *New Adventure*. 1996's addition to the Handbook series, by David Howe and Stephen James Walker, will cover the Pertwee years. Shown here are the covers to *Sleepy*, which features the artwork of Mark Wilkinson and *Who's There*, Jessica Carney's biography of her grandfather, William Hartnell, which is published in February. Mark Strickson will be signing copies of *The Companions* at The Who Shop in London on 5th November. Phone 0181 471 2356 for details.

# Outside the Spaceship

**Obituary:** John Cross, who played a Council member in *The Dominators* (Episodes 2-4), died on 2nd August aged ninety-two.

**Doctors:** Jon Pertwee joined David Jacobs in *Dictionary Corner* to make his debut on Channel 4's *Countdown* for the final of the thirtieth series on 29th September. Jacobs and Pertwee have been friends since their Royal Navy days in 1944. Pertwee, now seventy-six, has had to give up both snow and water-skiing since a spinal operation last year, but continues to ride a motorcycle. He featured in some vintage episodes from *The Navy Lark* which were recently broadcast on Radio 2.

Sylvester McCoy reprised his role as Reepicheep in a further Radio 4 *Narnia* dramatisation, this time in *The Voyage of the Dawn Treader*, which began on 24th September. He can currently be seen on Saturday mornings in Sky One's *Ghoullashed!* playing a mad professor/butler called Crud. Recordings of this show continue until February and directors include Nick Mallett and Alan Wareing.

Valeyard Michael Jayston has been filming a third series of the Richard Harris comedy *Outside Edge* around Nottingham, reprising the part of Bob. He featured briefly in BBC2's *Bits of Bluff* on 15th September, a *Call My Bluff* compilation.

**Companions:** William Russell could be seen as headmaster Francis Hammond in several episodes of *MacKenzie*, the 1980 Andrea Newman BBC serial which has been enjoying a rerun on UK Gold.

The final edition of the current run of *Record Breakers*, to be broadcast on 22nd December, will be a dance spectacular tribute to the late Roy Castle, who played Ian in the film *Dr Who and the Daleks*.

Bernard Cribbins (Tom Campbell from *Daleks – Invasion Earth 2150 AD*), who holds the record for more appearances on *Jackanory* than anyone else, read his twenty-fourth book for the series, *Little Red Riding Hood and the Wolf*, by Roald Dahl, on 8th October. Subject to availability he will be appearing in *The Hiss & Boo Music Hall & Variety Show* at the Churchill Theatre, Bromley from 20th to 25th November.

Nicholas Courtney is appearing as Judge Hathorne in *The Crucible* by Arthur Miller, among a cast that includes Mary Wimbush (*K9 and Company*'s Aunt Lavinia). It has already completed a run at the Old Rep, Birmingham, and from week commencing 23rd October moves to the Forum, Billingham (box office telephone 01642 552663). The remaining dates are w/c 30 Oct – Devonshire Park Theatre, Eastbourne (B/O 01323 412000) and 9 Nov to 2 Dec – Playhouse, Salisbury (B/O 01722 320333).

Richard Franklin has concluded a short tour in the play *Over Hear* by Neil Biswas, an ensemble piece in which he took several roles.

Louise Jameson can be seen as Titania in the Royal Shakespeare Company presentation of *The Park* by Botho Strauss at the Barbican Pit. The production, translated by Jeremy Sams, is playing in repertory until 16th November and tickets are available from the box office on 0171 638 8891.

John Leeson took part in the recent production of *Lloyd George Knew My Father* by William Douglas Home at the Watermill Theatre, Bangor.

Matthew Waterhouse's *Hamlet* finally reaches the stage in a production directed by occasional **DWM** writer Nicholas Pegg with a run at the Brixton Shaw Theatre from 7th November to 2nd December. Advance tickets are obtainable from the box office on 0171 274 6470.

Further to **DWM** 226, Nicola Bryant has reprised her role as dance teacher Martine in the second series of *The Biz!*, which begins a six-part run on BBC1 on 5th December.

Bonnie Langford made an amusing guest appearance on Frank Skinner's BBC1 show on 17th September demonstrating her kissing prowess (illustrated by a clip of her and a Tetrap from *Time and the Rani*) and displaying her engagement ring and fiance Paul, who she met many years ago in the show *Me and My Girl*. Over the Christmas period she will be starring in *Aladdin* at the Churchill Theatre, Bromley alongside *Remembrance of the Daleks*' George Sewell.

**Producers:** The Verity Lambert-produced series *Widows* has been cleared for broadcast by UK Gold and is expected to air from November. A further series of *Capital Lives* produced by Verity was broadcast in the Carlton ITV region during August and September.

**Writers:** *Meglos* scriptwriters John Flanagan and Andrew McCulloch are developing an as-yet untitled family saga for LWT.

**Directors:** Rodney Bennett (*The Ark in Space/The Sontaran Experiment/The Masque of Mandragora*) has been directing the fourth series of Scottish TV's *Dr Finlay*.

Ken Grieve (*Destiny of the Daleks*) is one of the directors working on the second series of ITV's *Cadfael* starring Derek Jacobi, which will be broadcast in the New Year.

Michael Owen Morris (*The Awakening*) is one of the directors of the tenth anniversary series of *Casualty* currently showing on BBC1.

Further to **DWM** 228, Andrew Morgan (*Time and the Rani/Remembrance of the Daleks*) joined Michael Kerrigan (*Battlefield*) as the second director on *The Famous Five*, which is presently airing in the HTV and Tyne Tees ITV regions. The series will also be broadcast on The Family Channel at the end of the year and nationally on Children's ITV in the spring. Morgan and Kerrigan previously shared the directing chores on the TVS series *Knights of God* in the mid Eighties.

**Composers:** Paddy Kingsland, incidental musician for many of the early Eighties stories, scored the BBC1 series *Island Race* which began on 5th September.

Fiachra Trench, who co-wrote the theme to *K9 and Company*, has provided the incidental music to four of the first ten editions of the prestigious BBC documentary series *People's Century*.

*Dominic May*

## COMING IN ISSUE 233

### The John Nathan-Turner Memoirs

Beginning an all-new series: the longest-serving producer of *Doctor Who* reveals the secrets behind his time on the show *(see page 9 for more details).*

### Out of the TARDIS

Next in line to face the TARDIS tin is the Godfather of Doctor Who – the one-and-only Terrance Dicks . . .

### *The Massacre of St Bartholomew's Eve*

A full archive on the William Hartnell historical adventure, with story details, production notes and never-before-seen photos and design sketches.

### *Operation Proteus* Part Three

*by Gareth Roberts and Martin Geraghty*

London's inhabitants are about to fall victim to a monstrous experiment – and those that survive will envy the dead . . .

### *The Highlanders*

The telesnap archive returns with Episode 1 of Jamie's first adventure with the Doctor.

### *The Final Analysis* Part Three *by Gareth Roberts*

The truth behind the Virbles has been revealed, but the danger is about to grow . . .

**on sale 23rd November**

# DOCTOR WHO SUBSCRIPTIONS

DOCTOR WHO MAGAZINE
FREE POSTCARDS: SET 2
THE DAWN OF DOCTOR WHO
THE GIANTS
FREE BBC Video Picture Cards
The creation of the Second Doctor
Looking back at The Abominable Snowmen
500 YEAR DIARY
BEHIND THE SCENES: DOCTOR WHO AND THE SILURIANS
plus RICHARD FRANKLIN on life and love in UNIT
The Face of Evil
The Doctor confronts his darker side
Downtime
Sarah Jane Smith takes on the Yeti
From the Archive Snakedance
Exclusive interview Mark Strickson
Sophie Aldred
William Russell
Chris Clough
David Brierley
Exclusive interviews
Timelash
Full Archive inside
Andrew Cartmel on Season Twenty-Five
Michael Craze
Exclusive Interview

DOCTOR WHO MAGAZINE

For over fifteen years Marvel Comics' Doctor Who Magazine has been the most comprehensive chronicle of the world's longest-running science-fiction programme – packed with news, interviews, features and all-new adventures.

DOCTOR WHO
SUMMER SPECIAL
Join the Doctor on his quest for the Key to Time
1st NEW LOOK ISSUE
DOCTOR WHO POSTER MAGAZINE
REMEMBRANCE of the DALEKS

Doctor Who Magazine is available on order from all good newsagents, comic shops and specialist book-stores, but you can subscribe to THIRTEEN issues of Doctor Who Magazine (a full year's subscription) for the price of just TWELVE!

Doctor Who Appreciation Society members deduct £3.50 from UK subscription price, just by telling us your membership number.

Doctor Who Fan Club of Australia members will receive a £3.50 discount voucher for DWM subscriptions on joining. Contact DWFCA, PO Box 4, Epping NSW 2121 Australia for membership details.

Friends of Doctor Who members will receive a discount voucher for DWM subscriptions on joining. Write to FODW, PO Box 14111, Reading PA 19612-111 USA.

New Zealand Doctor Who Fan Club members will receive a £3.50 discount if you send your TSV address label. Write to NZDWFC, PO Box 26311, Epsom, Auckland, New Zealand.

DOCTOR WHO POSTER MAGAZINE

Relive some of the Doctor's greatest adventures, explore his universe and discover the secrets of his closest friends and most fearsome enemies.
Folds out into a massive poster.
Available every two months.

Cut out or photocopy this coupon and post it with your payment to:
Doctor Who Subscriptions, PO Box 503, Leicester, Great Britain LE94 OAD.
Telephone Hotline 01858 410510

## SUBSCRIPTION APPLICATION

Name
Address

Post Code
Date of Birth

## DOCTOR WHO MAGAZINE

Please supply me with thirteen issues of **Doctor Who Magazine** for the price of twelve, starting from the next available issue.
I understand that the subscription offer does not include the Year Book, and only includes Specials if requested.

**Doctor Who Magazine** – *Regular issues only*
☐ UK £33.00 ☐ Europe £41.50 ☐ Other overseas £51.00
**(SC 0073K)**

**Doctor Who Magazine** *with Summer and Winter Specials*
☐ UK £39.00 ☐ Europe £48.80 ☐ Other overseas £60.00
**(SC 0074P)**

## DOCTOR WHO POSTER MAGAZINE

I wish to subscribe to the **Doctor Who Poster Magazine.**
I understand that my payment will entitle me to twelve issues, two years of publication, starting from the next available issue.

**Doctor Who Poster Magazine**
☐ UK £27.00 ☐ Europe £34.00 ☐ Other overseas £40.50
**(SC 0013Q)**

## METHOD OF PAYMENT

The total value of my order is £ .

☐ I enclose a cheque for this amount, made payable to Marvel Comics Ltd

☐ Please charge my ☐ Visa ☐ Mastercard.
My card number is (13 or 16 digits)
☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Expiry Date

Signature

## DISCOUNT RATES

☐ I am a member of the ***Doctor Who* Appreciation Society** and my membership number is:

I am a member of the ☐ **Friends of *Doctor Who*** ☐ ***Doctor Who* Fan Club of Australia** ☐ **New Zealand Doctor Who Fan Club** and enclose my **DWM** subscription discount voucher/label with this application.

☐ *On occasion we may permit other reputable companies to make offers of products or services to our customers. Tick here if you would prefer not to receive details of any special offers or new products.*

MARVEL MAGAZINES